

# MUSICAL AMERICA

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## GRISWOLD TO START CONSERVATORY HERE

### Baritone Announces Inauguration of Movement to Found National Institution

Putnam Griswold, the American baritone, is starting the latest movement for a national conservatory of music in America. Mr. Griswold and his wife arrived in Berlin June 5 and are spending ten days in the German capital before they go to Switzerland for the Summer.

Mr. Griswold will combine his vacation with the study of new rôles and will return to sing at the Royal Opera in Berlin and in Vienna in September.

A Berlin correspondent of the New York *Sun* sought Mr. Griswold's views on American musical conditions:

"My stay in New York after seven years' study abroad has convinced me that America will take the first rank in music as she has in nearly all other things," declared the baritone. "I believe that America has wonderful voices and talent and will produce some of the greatest singers in the world. I also believe that America will produce great operas and that there is such a thing as American music. It needs only encouragement, an opportunity for creation and expression. I have started a movement to establish a conservatory of music which in fact will be a national university of music and will have the greatest teachers obtainable. I already have interested many wealthy people and a large part of the money necessary is already in sight."

"One object of the project is to afford poor but talented students a practical and free musical education. Those who can afford to do so will pay. The proposed conservatory will be connected with an opera house to be used for actual experience."

"The musical tradition of the Old World makes it practically impossible at present for an American composer or librettist to get a hearing or a fair opportunity."

"The location of the conservatory has not been decided upon, but it is believed that it necessarily will have to be near New York, though I would like Washington because of its national character. California has strong claims because the climate is most splendid for voice development, but it is too far removed from the great musical centers."

### Augusta Cottlow Becomes Bride of Edgar A. Gerst

Augusta Cottlow, the distinguished young American pianist, and Edgar A. Gerst, a basso, who is rapidly coming to the front in Germany, were married at the residence of the bride's mother, Mrs. Morris Cottlow, on June 10. The wedding was a strictly family affair, only near relatives being present. The bride was given away by her mother. Dr. B. A. Cottlow acted as best man and Bianca Levison, a young cousin, was maid of honor. The young couple sailed on the *New Amsterdam* on June 11 and will spend the Summer in the Thuringian Forest in Germany.

### Caruso Makes New York Girl His Protégé

PARIS, June 8.—Enrico Caruso has discovered what he considers to be a remarkable voice in the possession of Bessie Hyman, a New York girl, who is a student here. Caruso gave a dinner in Miss Hyman's honor to celebrate his discovery, and has assumed the responsibility of choosing her teachers and in other ways directing her studies.

### Frank Croxton Quartet with Lagen

The Frank Croxton Quartet, one of the best known vocal organizations in this country, will be under the management of Marc Lagen for the coming season.



CLAUDE CUNNINGHAM

One of America's Foremost Baritones, Who Has Won Wide Popularity Throughout the Country by His Consummate Artistry

### Musical Celebrities Depart

Among those who departed for Europe this week from New York was Alma Gluck, the Metropolitan Opera House soprano, who will spend a year abroad to gain operatic experience. She will return only for the month of September, when she will make a concert tour here. It is said that her contracts for the one month amount to \$20,000. Carl Busch, the Kansas City composer, sailed for Copenhagen, where he will conduct a music festival. L. E. Behymer, the Los Angeles impresario, left also to take his daughter to Paris for study.

### New American "Salomé" in Paris

PARIS, June 8.—An American soprano, Ada Chambers, of Ohio, sang *Salomé*, in Massenet's "Hérodiade," at the Théâtre Gaîté to-night, and a large audience gave her unstinted applause. Miss Chambers was formerly a soloist with Sousa's Band.

### Pierné to Tour America

PARIS, June 8.—Gabriel Pierné, the composer and conductor of the celebrated Colonnes Orchestra, is to make an American tour next Spring. He will conduct the leading American orchestras in his own compositions.

### Big Gain in Chicago Opera Receipts

CHICAGO, June 10.—The report of the Chicago Grand Opera Company just issued shows a net gain of \$256,352 over the previous season, leaving a profit for the twenty weeks and two days of \$10,216. The total income from all sources passed the million dollar mark by almost an added hundred thousand. Judging from this showing, the future of opera in Chicago must be beyond question.

N. de V.

### American Musical Club in Vienna

VIENNA, May 30.—An American musical club has been organized in this city from among the 200 young men and women who are pursuing their studies at the conservatories and under the famous Vienna masters. The club's headquarters is No. 6 Buchfeldgasse. A musical library is to be established by the club.

### Riccardo Martin Sails for Europe

Riccardo Martin, the American tenor of the Metropolitan Opera House, sailed from Boston for Madeira last Saturday. Mr. Martin will rest for several weeks in Madeira, instead of going to Paris and London as usual, and after that will go to Italy, where he spends a part of every Summer.

## POHLIG RESIGNS HIS PHILADELPHIA POST

### Leopold Stokowski to Take Charge of Orchestra, Beginning This Fall

PHILADELPHIA, June 12.—Following the exclusive statement in *MUSICAL AMERICA* last week to the effect that Leopold Stokowski, formerly director of the Cincinnati Orchestra, had been engaged to succeed Carl Pohlilg as director of the Philadelphia Orchestra, it is announced that the latter has resigned. Mr. Stokowski will begin his new duties in this city with the opening of the forthcoming season, instead of one year later, as originally intended.

The movement to engage Mr. Stokowski dates back to the time when he was engaged in a controversy with the board of directors of the Cincinnati Orchestra early in the Spring. Philadelphians who are interested in the support of their orchestra saw in Mr. Stokowski a man of progressive methods, high ideals and a commanding personality, who, they believed, would give new vigor to the life of the organization. There appears to have been some dissatisfaction over the results of Mr. Pohlilg's efforts. It is said that the Orchestra Association, rather than have Mr. Pohlilg bring suit in an attempt to prove a conspiracy to oust him, paid him \$12,000 for the unexpired year of his original contract.

The letters of resignation and acceptance that passed between Mr. Pohlilg and Andrew Wheeler, secretary of the association, were made public to-day. Mr. Pohlilg wrote:

"I hereby tender my resignation as leader of the Philadelphia Orchestra, to take effect at once. In doing so I desire to assure the association and its officers of my very deep appreciation of the courtesies and kindnesses which have uniformly been shown me during my connection with the orchestra. With every assurance of my esteem and personal regard, I am very truly yours."

Secretary Wheeler's letter to Mr. Pohlilg reads:

"I am in receipt of your letter of resignation of this date as conductor of the Philadelphia Orchestra, to take effect at once. On behalf of the Philadelphia Orchestra Association, I accept the same, with full appreciation of the kindly feeling existing between yourself and the Board of Managers of the Association and of the distinguished service which you have rendered to it and to the cause of music in Philadelphia. Hoping that your future may be entirely successful."

### Siegfried Wagner Working on Two New Operas

BERLIN, May 30.—Siegfried Wagner, whose "Banadietrich" has just been produced in Vienna, has returned from that city and announces that he is at work on two new operas which he has planned in accordance with his intention to write none but popular operas on romantic German legends. His next work, he says, will be called "The Black Swan Land," and, like another and the most successful of his operas, "The Bear Tamer," it will be set in the period of the Thirty Years' War. He is also working on an opera entitled "The Flames of the Sun."

### Frank Healy to Manage San Francisco Orchestra

[By Telegraph to *MUSICAL AMERICA*.] SAN FRANCISCO, June 11.—As the new manager of the San Francisco Symphony Orchestra, the appointment is announced of Frank Healy, who has had long and broad experience as a manager of musical enterprises.

### Parker to Spend Year Abroad

Horatio Parker, dean of the Yale Music School and composer of "Mona," will sail on June 15 for Europe, where he will spend the ensuing year in composition and study.

## TWO UNKNOWN LISZT WORKS UNEARTHED

Rare Beauties Disclosed in the Composer's Funeral Ode, "Les Morts," and Cantata, "Hungaria"—Mahler's Colossal Eighth Symphony and Its Admirable Berlin Performance

European Bureau of Musical America,  
Berlin W., Goltzstrasse 24,  
May 24, 1912.

THE year 1912 has brought several "buried" compositions into public notice, the most important of which were the youthful symphony and cantata of Beethoven and two Liszt works, performed for the first time only a few days ago in Weimar. It is not difficult to understand Beethoven's reasons in withholding the symphony and cantata from publicity, representing as they do the immaturity of his first attempts at composition. But the Liszt works mentioned are among the great Hungarian's best creations, and their first hearing has evoked unstinted enthusiasm among musicians. His funeral ode, "Les Morts" (The Departed Ones), made a most profound impression and many of the master's pupils and devotees were present to share in this unknown heritage of "their departed one." This "ode to the great unknown" came into being at the deathbed of Liszt's son, simultaneously with the composer's wonderful musical setting of the Thirteenth Psalm. Into the sobbing and moaning of the orchestra Liszt wove a quartet for male chorus of supernal beauty ("Beati mortui . . ."), ending in strains of holy resignation and devotion. The work is brought to a close with an all-compelling "Song of Praise" (Te Deum Laudamus Hosanna!), for male chorus.

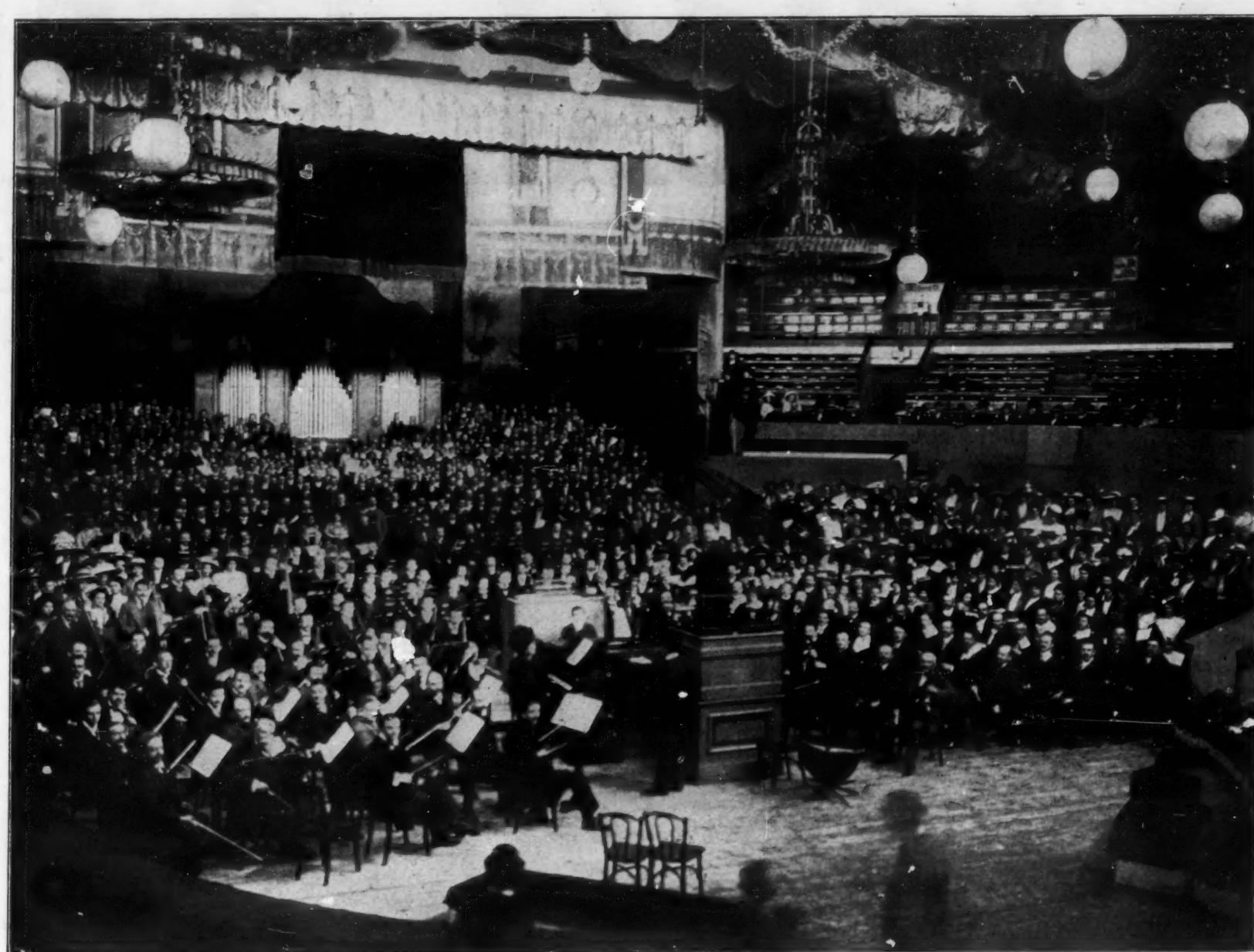
The second work, "Hungaria," a cantata, is taken from the folk-music of the Magyars, abounding in the melodic charms peculiar to that people and formed by Liszt's marvelous mind into a plastic structure of rare beauty, compelling in rhythm, melody and orchestral coloring. The vocal part is borne mainly by a male chorus, though a female chorus has an important part in the last seventy-five bars. There are solos for baritone, soprano and tenor. This remarkable work closes with three enthusiastic cries, "Eljen," which were added to the text by the master himself.

The Bayreuth Festival of this season will comprise twenty performances beginning July 22. The conductors will be Dr. Carl Muck, in "Parsifal"; Hans Richter, in "Die Meistersinger" and Siegfried Wagner and Herr Balling in "The Nibelungen Ring." New scenery has been purchased for the first acts of "Siegfried" and "Walküre." The seats for the Bayreuth performances were all taken last October. The next festival will be given in 1914.

### Festival at Bonn

The music festival at Bonn was devoted to Bach and Brahms. Bach's B Minor Mass was performed on the first day. The soloists were Anna Kaempfert of Frankfurt, soprano; Maria Philipp, of Basel, alto; Herr Walther, Berlin, tenor, and Dr. Felix von Kraus, Munich, bass, who appeared in lieu of Professor Messchaert of Berlin. The program of the second day consisted of Brahms works of various genres: Three German folk-songs for mixed chorus (without accompaniment); the C Major Piano Trio, op. 87, and five "Romances" from Tieck's "Magealone" (von Kraus).

The Stern Conservatory's fifth operatic performance in the Komische Oper upheld the standard set by the previous "opera evenings." It revealed talent on the part of several of the performers. "Die Meistersinger" did not offer anything of interest excepting the acting of Ernst Otto as Beckmesser. In "L'Africaine" Ellen Gutehul displayed a flexible coloratura and Ernst Otto was a passable Don Pedro. Erika von Tyska made the most of her part of Selika. "The Flying Dutchman" cast was in every particular unusual. Alexander Czillag was a splendid Daland, though his voice can scarcely be considered to equal his histrionic ability. Martha Lehman's Senta stood far above the ordinary. Her voice has a sympathetic timbre and she uses it well. Occasional forcing and "throatiness" may be ascribed to nervousness, but these were rare and she



Scene at the Production in the Circus Schumann, Berlin, of Mahler's Eighth Symphony, the Famous "Symphony of a Thousand"

delighted her audience, receiving warm applause. Ernst Dreyer's *Erik* was commendable in many respects and evinced training of excellent order, though he is not always able to bring his tone where he wishes it. The most remarkable voice of the evening was that of Jan L. F. Spruyt (a real Dutchman) as the *Hollander*. Herr Spruyt's tonal impurity at the beginning was due to nothing but "stage fright," as his further work proved most conclusively, and he sang and acted a *Hollander* which will cling to the memory of all present. Mr. Spruyt's bass-baritone is just as big as his physique, and has richness, resonance and passion worthy of any stage. If this singer perseveres he will succeed.

An opera school which can give operatic performances of such magnitude is up to date and progressive in every respect.

H. EIKENBERRY.

### The Great Mahler Symphony

BERLIN, May 20.—A spirit of enterprise befitting an international musical center and which heretofore has been deplorably lacking seems to be pervading Berlin. And for this the newly established concert direction of Emil Gutmann deserves a great amount of credit. Mahler's Eighth Symphony, generally known as the "Symphony of the Thousand," on account of the 1,000 performers required, has just been given here, and as no concert hall of sufficiently large dimensions for the reception of this mighty gathering was at command, the concert direction promptly engaged the Circus Schumann, seating about 5,000 persons. The interior and the arena were decorated so effectively that all vestige of the circus atmosphere was entirely lost.

In conformity with the titanic task which this work represents, the expenditure of means and material was extraordinary. Thus the conductorship was alternately in charge of the Dutch conductor, Willem Mengelberg, and Dr. George Goehler, of Leipsic. The first performance took place on Friday evening, May 17, the second on the following night, and the third and last on Sunday at noon. The choruses comprised the choral societies of Leipsic, the Gewandhaus Choral Society and the University Church Chorus St. Pauli, as one chorus, and the Riedel Verein for the second chorus. The third chorus consisted of the Hastings Boy Choir. The instruments of the augmented Philharmonic Orchestra were as follows: Two small and four alto flutes, four oboes, English horn, two E flat clarinets, three B flat clarinets, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, four trombones, bass tuba, four harps, mandolins, celesta, piano, harmonium, kettle-drums, cymbals, tam-tam, triangle, chimes, bass chimes, strings and, at a distance, four trumpets and three trombones; pipe organ.

This symphony is divided into two parts

—the first, of compelling force, representing a mighty appeal to the Holy Ghost; "Veni Creator Spiritus," built on a hymn composed, according to some traditions, by the Archbishop Hrabanus Maurus, of Mayence, whereas others claim that no less a person than Charles the Great was the author. This first part seems to me to possess greater musical and artistic value than the second half, which, however, is far more abundant in effective melodic moments. The magnificent climax of the first movement comes in the enormous double fugue in which all the themes are reunited with variations and brought to an effective close in a repetition of the original theme. The frequent changes of the second part have been constructed with the utmost effectiveness. I know of no more splendid effect than the repetition of the wonderful soprano solo from the first part in *Gretchen's* chant of Part II. The symphony begins with a voluminous organ chord in E flat, supported by the E flat of the bass clarinets, fagots, the contra-fagotte, the 'cellos and the contra-basses. An idea of the imposing character of the work is at once gained with the mighty summons of both choirs, "Veni, creator spiritus!" The theme is then taken up by the orchestra in somewhat smaller and rhythmically varied form.

The second part begins with a veritable tone painting. The E flat is retained during the entire prelude and beginning of the chorus in the violins. The chorus of the second part is constructed in ever broader lines. The climax is reached with the union of harps, piano, organ, oboes, clarinets, trumpets, trombones, 'cellos and contra-basses, with the accompaniment of the chorus. Three times the appeal is repeated in the *crescendo* of the wind, which is then followed by a *morendo*, a humming of the violins, diminishing tones of the celesta, harp and piano, effectively offset by the slightly marked chords of the wood wind. The entire work is concluded with a profusion of melody in the most lyrical form.

### The Performances Compared

On the first evening the choruses seemed to lack the connecting link. Was it the vast hall or the novelty of it all? Neither orchestra nor chorus seemed to respond to the other. This shortcoming was in no way noticeable, however, on the second night, but this must in no wise be attributed to the fact that the conductors were different. Both Mengelberg and Dr. Goehler are conductors of a superior order, both musicians to the last degree and both slightly inclined to indulge in a certain amount of posing. Of the two I should say that Dr. Goehler, in the second performance, seemed to evince a rather profounder conception of the work. Orchestra, solos and chorus were as one, responding with astonishing elasticity to the slightest intentions of the conductor. The concluding scenes of Goethe's

"Faust" in the second part, the solos alternating with the choruses, almost in the form of responses, were master renditions of artistic ensemble work. The trombones, stationed on high on the circus orchestra on the first evening, changed their station to good effect on the second evening, being placed in the rear so that the tone carried over chorus and all without being torn from the continuity of the ensemble.

Of the soloists, the palm must be awarded to Gertrude Foerster, who sang the difficult though grateful soprano solo with a musicianship that compelled admiration. The silvery sweetness of her voice, treated as nearly perfectly as possible, carried over all like some triumphant clarion call. Only with the most admirable tone production can a soloist hope to create such an effect in an auditorium the size of this one. Next to be mentioned was Franz Steiner, who sang the baritone part (*Pater Ecclasticus*) in place of his brother artist, Herr Geisse-Winkler, who was ill. Herr Steiner's rendition made one regret that the part allotted to him was so short, especially as his confrères were in many cases not so satisfactory as might have been desired. Felix Senius was not more than satisfactory in his interpretation of the tenor part of *Doctor Marianus*. Martha Winternitz-Dorda, as the second soprano (*Magna Pectatrix* and *Mater Gloriosa*) proved an able and reliable artist and musician, without exactly awakening enthusiasm. Ottlie Metzger's contralto (*Mulier Samaritana*) rang out with all its accustomed range and vigor, conquering even the greatest tonal volume of chorus and orchestra. Anna Erler Schnaudt, from Munich, sang the second alto (*Mater Aegyptiaca*) with musical precision and to good effect, whereas the bass part (*Pater Profundus*) was sung by Wilhelm Fenton about as uninterestingly and as lifelessly as it is possible for an opera singer without talent for oratorio or concert.

The impression which this work produced as a whole was one of sublimity by which scarcely any one in that vast multitude of auditors remained uninfluenced. The attendance at all three performances was extraordinarily large for this time of the season as well as for Berlin, an audience of about 4,000, on an average, being present each day. The applause was spontaneous and attained such proportions as are not often witnessed. At times it seemed that a tonal avalanche was descending upon the artists, among whom most decidedly there must be mentioned the excellent concertmaster of the Philharmonic Orchestra, who played the violin solos exquisitely, and the organist, Max Fest of Leipsic.

The opinion was unanimous that Emil Gutmann, the organizer of this colossal undertaking, deserves unstinted praise from Berliners and others, including many well-known managers from Paris, London and other cities.

O. P. JACOB.

## MUSIC'S IMPORTANT PLACE IN UNITED STATES ARMY LIFE

**The Regimental Band on Parade**  
Not by Any Means the Only Source of Musical Interest at a Post Like Governor's Island—The Boy Choir a Valuable Feature Under Capt. Halpin as Organist and Choirmaster—A School for Regimental Bands-men



I can't get 'em up, I can't get 'em up,  
I can't get 'em up in the morning.

WHEN the trumpeter at one of Uncle Sam's army posts arouses the garrison to action with the ringing tones of his Reveille, he strikes the first note of a day which is so filled with music as to amaze the uninitiated civilian. The musician who gives any thought to army music is apt to think only of the swinging march tunes played by the regimental band on parade, overlooking the various other musical activities which engage the members of such a community. Owing to the isolated situation of the average army post, its residents must be sufficient unto themselves when it comes to amusements, wherefore music is called upon to perform one of its best functions—that of a cure for loneliness.

While the military settlement at Governor's Island is too near New York to be typical of army life as it exists in the more remote parts of the country, its music is characteristic enough to be the basis for an observation of this phase of musical endeavor.

Much of the musical development of Governor's Island is due to the enthusiasm of Capt. Arthur Halpin, who, military title and all, is at the same time the organist and choirmaster of the Chapel of Saint Cornelius the Centurion. This chapel, which supplies the only religious gathering place on the island, is under the wing of Trinity Church, New York. From the time when the island was first fortified there has always been a chapel connected with it. Originally the pulpit was filled by a regular army chaplain, but the Government finally decided that Governor's Island was close enough to New York for the soldiers to go to church in the metropolis, so the chaplain was taken away from the island and sent to some post more remote from churchly influence. Trinity Church then stepped into the breach by making the chapel one of its branches and sending a clergyman to minister to the spiritual needs of the community. Military atmosphere is preserved by the appearance of the sexton, Sergeant O'Keeffe, in his full regimental regalia.

In this chapel the soldier-organist was found one sunny afternoon last week, when he was making preparations for a military wedding, which was to take place later in the afternoon. Captain Halpin gladly left the organ and acted as a guide through this unique home of church music. Descending to the basement, the captain pointed out the mortuary chapel, with an old organ which was used in the original chapel before the present one was built. "That instrument was actually so ancient," explained Captain Halpin, "that no one could ever be found who remembered when it had been built. I used to go to the chapel on Sunday with my pockets full of wire and cord, so that I could hold the organ together in case it tried to fall apart during a service."

## Army Officer and Choirmaster

Most of the basement is taken up with the choir room and the choirboys' recreation room. Here Captain Halpin settled down long enough to explain how he happened to combine the qualities of army officer and church organist. "I have always been interested in church music," he stated, "and both in the English army and later when I came to America I seized every opportunity to play the organ wherever I happened to be. When I was in the Philippines with the United States Army, we were generally quartered in some monastery connected with a church, and I used to get all sorts of pleasure playing the church organs."

"When I came to Governor's Island with a battalion of my regiment, the Eighth United States Infantry, the Colonel gave me a sort of present to the chapel, which had no organist at that time. When I was



(1) Choir of the Military Chapel on Governor's Island and the Choirmaster, Capt. Halpin, sitting to the Left of the Rector; (2) Clifford Colville, Baseball Captain and Organ Student; (3) The Choir Boys' Baseball Team; (4) Class of Uncle Sam's Bands-men

retired from active service in the army I continued my extremely active service as choirmaster—and there you are," concluded the Captain.

On one side of the choir room was a blackboard with the score of the last baseball game played by the team made up of the choirboys. "You will notice that Governor's Island won the game," chuckled the choirmaster, "and that is the usual custom. I will not allow them, however, to indulge in that type of coaching which aims to win through a process of 'rattling' the opposing team. That is not sportsmanlike. The remarkable feature of the boys' success is their extreme youth as compared with the boys who play against them, with ages ranging from eleven to fifteen. The captain of the team, Clifford Colville, is not only a singer and ball player, but also a promising young organ pupil of mine."

## Where Rank Is Forgotten

Captain Halpin is a great friend of the children on the island, and his interest makes the Saint Cornelius choir more than a part of the musical staff of the chapel—the organization has become a boys' club. The social distinction between the officers and the enlisted men, which is necessary to an army post, has no place in the boy choir. Here are found the sons of officers, common soldiers and civilian employees of Uncle Sam, all working and playing together without a thought of such things as military rank and social position.

The life of the choirboys is by no means all play. On three days a week they have rehearsals, and the music which they must learn is far from easy, as Captain Halpin arranges a program as elaborate as that of any metropolitan church. These service lists the indefatigable choirmaster has been preserving in bound volumes through all the years of his connection with the chapel, with comments on the way in which the music was rendered, and chronicles of interesting events, such as the time when President Taft heard the choir sing at the funeral of the late General Grant.

Aside from its choral activities this military chapel is the home of what is to be a school for regimental bandsmen, a project of the Institute of Musical Art in New York. This institution has several scholarships providing for the higher musical edu-

cation of these men, and it sends an instructor to Governor's Island, where classes are held in the choir room of the chapel. Several musicians from the bands of regiments stationed near New York gather here to receive instruction in all of the various band instruments, as well as a thorough training in the theory of music, and this is the beginning of a movement for a higher standard of regimental music in America.

## A Busy Musical Day

A walk across the parade ground from the chapel showed the barracks, in which a battalion of the Twenty-ninth Infantry is stationed. At the end of the road passing the officers' houses are the quarters of the thirty-eight bandsmen and the house of the bandmaster, F. X. Heric. The musicians were having an early supper before playing at the military wedding in the chapel. In the morning they had had band practice, and from eleven to twelve they had played at guard mount. The Government makes an appropriation each month for the purchase of new music for band and orchestra and the musical library of the Twenty-ninth is now worth \$6,000.

"The army musician enlists for three years, just the same as any other man in the service," explained Bandmaster Heric, "and fifty per cent of these men continue in the band after that time is over. Why shouldn't they? Aside from their board and clothes the bandsmen get salaries ranging from \$24 to \$36 a month, according to their ability, and they are sure that they are going to get what is coming to them, which is more than can be said of some musicians who are in the pay of other employers than Uncle Sam. Besides the army musician is just as free as the civilian, and my men can get over to New York to hear all the concerts that their hearts may desire."

Recrossing the parade ground with the bandsmen, the officers and their families were found already entering the church, the uniforms lending a touch of color to the peaceful landscape of this seat of war. After the preliminary strains of the orchestra had floated out through the windows of the vestry room, the bridal party arrived at the chapel, and the day of army music ended with the Mendelssohn Wedding March.

K. S. C.

## HEAD OF THE CASA RICORDI IS DEAD

Giulio Tito Ricordi Passes Away in Milan—Most Famous Opera Publisher

MILAN, June 6.—Giulio Tito Ricordi, publisher of the operas of Verdi, Boito, Puccini and many other composers, and the head of Ricordi & Co., died in this city yesterday at the age of seventy-two.

In the passing of Giulio Tito Ricordi the world of music loses one of its most powerful factors. Under his guidance the business of the house of Ricordi & Co., founded by his grandfather in 1808, has grown and assumed such importance that with its influence works of composers, which might not have otherwise become known, are brought forward. Realizing its power in this regard at times the exactions made by the Ricordi company have been so arbitrary as to cause a revolt on the part of various impresarios. In Chicago Andreas Dippel has eliminated all of the Puccini operas from the répertoire of his company, and it is not many weeks since a rumor came from the Metropolitan to the effect that Gatti-Casazza would follow he stand taken by Mr. Dippel. One year before permission would be granted the Metropolitan to produce any of the Puccini operas Mr. Gatti had to agree to give a production of "Germania," and the small worth of this opera and the poor reception which it met are a matter of history. It was only through Mr. Gatti's diplomacy that the Metropolitan was relieved of the necessity of performing Baron Franchetti's "Cristoforo Colombo" next season, and recent announcements from Milan show that an amicable arrangement between the publishers and the Metropolitan has been effected.

The Ricordi influence in Italy is even greater than in this country and no revolt has ever been attempted there. Giulio Ricordi was owner of Milan's famous opera house, La Scala. It was from that house and through Giulio Ricordi that Gatti-Casazza, manager of the Metropolitan, was secured as successor to Heinrich Conried and with him came Arturo Toscanini, conductor of the Metropolitan orchestra.

The Ricordi influence was further illustrated in Oscar Hammerstein's unauthorized production of "Bohème" at his Manhattan Opera House. Although injunction failed the Ricordis, Hammerstein's orchestra conductor, Cleofonte Campanini, unwilling to incur the displeasure of the Italian publishers, refused to conduct the production.

Giulio Ricordi succeeded to the head of the company in 1888. In turn he will be succeeded by Tito Ricordi, who is now about forty-five years old. Tito is well known as a musician and stage manager and in 1906 came to this country to take charge of the staging and production of "Madama Butterfly" and again in 1910 came here to aid in producing "The Girl of the Golden West." Tito Ricordi was suggested as a successor to Heinrich Conried, but Mr. Gatti was engaged in his stead. It is not supposed that there will be any radical changes in the business policy of the company. The Casa Ricordi, with its main office in Milan, has branch establishments in New York, London, Rome, Paris, Naples, Leipsic, Palermo and Buenos Ayres.

## Impresario Neumann Off for Europe

Sailing on the *Victoria Luise* of the Hamburg-American line last Thursday was F. Wight Neumann, the Chicago impresario, accompanied by his wife and his daughter Gladys. After spending three weeks at Bad Kissingen they will attend the Wagner performances at Bayreuth and Munich. They will also spend three weeks at Bad Gastein, after which they will motor through France, returning to Chicago about the middle of September. Mr. Neumann will open his season at Orchestra Hall, Chicago, on October 13 with a song recital by Mme. Schumann-Heink.

## Kitty Cheatham to Lecture Abroad

Kitty Cheatham, who has been the guest of the Countess Novitz, in Paris, had to alter her plans and go to the Hotel Biron owing to the Countess's illness, says the *New York Times*. She will leave Paris in a few days for London, after which she will go to Germany, where she is due to sing and lecture at Berlin University on the "Folk Songs of the South" on September 8. While in Paris Miss Cheatham sang on several occasions with her customary great success.

## KUNWALD PAYS US A HURRY CALL

New Cincinnati Orchestra Conductor Here to Make a Few Preliminary Arrangements with His Committee—His Attitude Towards His Audiences and Program-Construction

THE new conductor of the Cincinnati Orchestra, Dr. Ernst Kunwald, dropped into America on a sort of hurry call the middle of last week. He stayed in New York just about long enough to catch a good train for Cincinnati, and by this time he is already well on his way back to Europe. No doubt some who heard of his arrival at so unearthly a time of the year allowed their minds to fill with fantastic imaginings and entertained visions of a possible reorganization of the orchestra, all-Summer rehearsals or some other things tending to a similar effect. However, Dr. Kunwald's informal visit was prompted by no reason so picturesque.

"I am only for a few days come to make *mit der* committee some plans and arrangements for next season," was the way he explained his presence.

Dr. Kunwald found some fifteen spare minutes to grant a representative of MUSICAL AMERICA between the time he paid his hotel bill and the moment he had to catch his train. But he wasted no words and he talked energetically. His English has a strong *Unter den Linden* accent, and it is not altogether idiomatic. Still, Dr. Kunwald can make one understand what he has to say in spite of some very Germanized twists of language.

He is pleasant and affable. There are nine chances out of ten that the uninformed would never pick him out as an eminent conductor, for he is altogether devoid of that atmosphere of *hauteur* and patronizing condescension that is popularly supposed to envelop the elect of the musical hierarchy. The imaginative observer might perhaps trace a certain facial resemblance to Richard Strauss—particularly in the broad forehead surmounted by an abbreviated supply of curling hair, and in the placid expression about the mouth.

### Attitude Toward His Audiences

The most obvious subject to broach to a German conductor who is about to assume American duties seems to be that concerning his attitude toward his future audiences. What are his preconceived ideas of them? Along what lines will he carry his artistic treatment of them, and does he propose to offer them exactly what he gave audiences in the most cultured foreign music centers?

Dr. Kunwald cannot answer such questions with certainty, but he has high hopes. He has been in America before—some five or six years ago—but then only for a short time and not long enough to enable him to study the needs and desires of American audiences.

"One *konzert* of the Philharmonic I did conduct," he related, "and in a time so short I could not tell. But many of the programs of American orchestras do I see now in the musical papers, *und* so it is very possible for me to say that the best *konzerts* in *Amerika* are the same as those in Germany. In different cities it is different, just as it is with us. Longer programs there are in some than in others. *Und* in some places they like certain composers better than in others. *Natürlich*, everywhere is it so. In one place they are very anxious for the music of Tschaikowsky; in another they love very much the works of Brahms. *Der* conductor, he can find out all these things only in time.

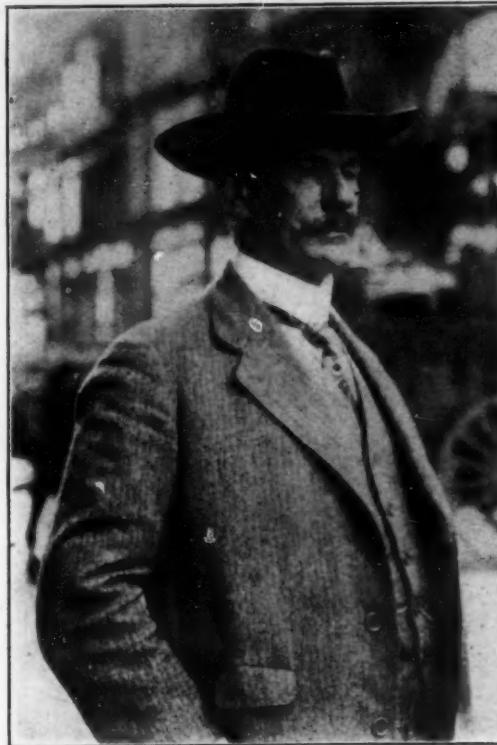
"He must have ideals, but he must not be only *ein idealist* who thinks only of himself alone. He must not try to force the public up after him without first trying to understand the public. He must not try to make the audience like new music, music which is not yet well known, but which he likes very well himself by giving very, very much of it at one time. I do not mean what I say for this country only, but for everywhere. Above all, *der kapellmeister* must try to make his public feel that he is working for them, *und* not wishing to make them follow him. To antagonize audiences will never do for the conductor who wishes successful to be.

### No One-Composer Programs

"Never do I believe in programs of one composer's music, and I disagree much with what is done by such a conductor as von Hausegger. If a *kappellmeister* is anxious to make his public appreciate some new and strange work I think he should put that work in the middle of a program that has on it a famous Wagner overture, a Beethoven symphony and one of the great

Strauss works. For then all will be happy and will listen to the new composition with attention."

If all things turn out as Dr. Kunwald



Dr. Ernst Kunwald, the Cincinnati Orchestra's New Conductor, "Snapped" in the Street in Front of His New York Hotel

confidently expects, such a thing as dissensions between conductor and orchestra committee will be unknown so long as Dr. Kunwald is connected with the Cincinnati Orchestra. The new director boasts that

## NOTED ENGLISH SINGERS TO VISIT US

### Clara Butt and Kennerly Rumford Are Idolized in Their Home Country

The recent announcement, by Loudon Charlton, that Mme. Clara Butt, the English contralto, and her husband, Kennerly Rumford, baritone, are to make an extended concert tour in America next season, has awakened much interest in these artists who occupy a rank in England and on the Continent enjoyed by few other recital givers.

The American tour of these artists will last from January 1 to May 1, after which they will go to Australia for their second tour. There will be fifty concerts in all. January and February will be devoted to the East and Canada; March, the Middle West and South, and April to the Pacific coast.

For the past thirteen years Mme. Butt and Mr. Rumford have been appearing in recitals and concerts in the United Kingdom, and their musical activities have extended from England and the Continent to Australia and South Africa. Though they have received many offers from America this will be their first visit to this country.

In connection with the popularity of these two singers in their native land it is interesting to compare their records of average receipts. For example, in their annual Good Friday afternoon recital at the Crystal Palace, London, the average attendance is 25,000 and the average receipts \$6,000. This is a record which has seldom been equaled in America by any two artists, or single artist, unless it be Mme. Chaminade in her first Carnegie Hall recital some years ago or Kubelik in his first Hippodrome appearance. It must, however, be recalled that these were appearances of visiting artists and not concerts of native musicians in their home city. The evening of Good Friday is usually devoted each year to a recital in Queen's Hall, London, with average attendance of 3,000 and receipts of \$2,550. In their twelve annual recitals in Royal Albert Hall, London, the gross receipts have been over \$48,000, while the largest single house brought approximately \$7,000. In fifteen concerts in Melbourne, Australia, the aggregate receipts were over \$45,000.

never in his life have there been any differences between himself and the powers that controlled the orchestra. "Yes, yes, *wir haben* committees in Germany just as you have them here. They are not made up of ladies, but the orchestra is under anyone who provides for its support. It may be the Kaiser, the grand duke, the burgomaster or a committee of citizens. Yet such a committee is a good thing. It is good, I think, that there should be people to advise the conductor and tell him when he is not doing what *das Publikum* likes. It is good for him to hear the opinions of other musicians. It is good if some members of the committee do not know much about music, so that the conductor may hear the ideas of those who represent the less musical part of his audiences.

"If the conductor has tact, authority, and if he can act sensibly, there is no reason why he must dispute with the committees, whether they are made up of men or women. His artistic temperament, *gewiss*, he must control, and this is sometimes very hard. He must not become angry easily and forget himself so as to say things he does not mean. The late Gustav Mahler used to do this, and so, without ever wanting to, he made many enemies, and then he would wonder how it had happened. But none of this need be as I have proved for myself many times."

H. F. P.

### Three Hutcheson Pupils Soloists with Minneapolis Orchestra

Mrs. Truman Aldrich, who is one of Ernest Hutcheson's most brilliant pupils, has been booked to appear with the Minneapolis Orchestra at Ravinia Park, Chicago, during the first week in July. Mrs. Aldrich will play the Grieg Concerto. In November Mrs. Aldrich will be soloist at one of the orchestra's regular concerts in Minneapolis. Rosine Morris and Edgell Adams, two other Hutcheson pupils, have scored pronounced successes with this same organization during the last season, the former in Minneapolis in January, and the latter at the Birmingham Festival last month.

Mr. Hutcheson will be at Chautauqua, N. Y., during July and August, and will then sail for Germany, accompanied by a number of his pupils, several of whom will make their concert debuts in Berlin next Winter.



Mme. Clara Butt, Contralto, and Kennerly Rumford, Baritone, Who Are to Tour America Next Season

In England no great festival or concert of first rate, where there is need for a contralto, is considered complete without the services of Clara Butt. It was in 1890 that from Bristol came the news that a great new contralto had been discovered and, after further study, she made her debut in 1892 in Arthur Sullivan's "Golden Legend." Her success was immediate and she began a round of successful appearances that landed her at the top of her profession.

Mr. Rumford's early ambition was to become a soldier and as a young man he was sent to Frankfort, where he was established as a military student. After a time, however, he discovered his latent talent and love for music and, being encouraged by his friends, studied professionally. His first professional appearances were at the ballad concerts in Queen's Hall, London, and his career from his first appearances betokened a success of the first rank.

## DIPPEL GETS NEW OPERA IN MILAN

Latest Works by Leoncavallo and Gnechi Obtained for Chicago Company

Bureau of Musical America,  
8 Via St. Maria, Fulcorina,  
Milan, Italy, May 21, 1912.

IT is understood that Andreas Dippel, the impresario of the Chicago Opera Company, has obtained the rights to Ruggiero Leoncavallo's next opera, "La Reginetta delle Rose." This opera is already assured a large and widespread number of representations. It will be given at Turin, Milan, Rome and another Italian city. Berlin, London and the American cities will hear it later. Mr. Dippel, who is now in Milan, has also arranged to present the "Cassandra," by Vittorio Gnechi.

Milan has just had an opportunity to discover the rare gifts of Fritz Steinbach, one of the foremost of German conductors, who last evening directed the orchestral concert at La Scala with marked success. His interpretations of the Bach Brandenburg Concerto and the Brahms Symphony in C Minor were in every way remarkable Steinbach's readings are profound and far from a mere seeking after superficial effects. Shorter numbers by Mozart, Brahms and Richard Strauss were also brilliantly given. In another concert Steinbach gave a colorful rendering of the Seventh Beethoven Symphony. His audiences gave Steinbach evidence of supreme admiration.

The report that d'Annunzio's "Città Morta" ("Dead City") would be set to music by Pizzetti is without foundation, for the poet had already made a contract with Raoul Pugno and Nadia Boulanger. The opera will be given at the Paris Opéra Comique at the beginning of the season of 1913-14.

Alberto Franchetti, who, since the "Daughter of Jorio," has produced no new work, is busy now at his villa in Sellignone in Tuscany, on an opera which originally had its scenes laid in Turkey. As a result of the war he has had to change the setting to Persia.

An "Italian Lyric Federation" has been organized and a convention with the Orchestral Federation arranged to take place at Bologna.

A. PONCHIELLI

### QUARREL OVER CANTOR

#### Sacrilegious to Sing Jewish Holy Music on Concert Stage, Say Londoners

LONDON, June 8.—Cantor Steinberg, of the Temple Beth-El, New York, has unintentionally stirred up a storm in Hebrew religious circles, where it is considered by some as undignified and sacrilegious for a Jewish cantor to sing holy music on the concert platform. Steinberg arrived in London a few days ago to begin a concert tour of Europe, but his London appearance at Queen's Hall, on Thursday, was a failure as the result of this opposition. The big hall was practically empty, but the singer carried through his program and the critics commented on his performance as artistically successful. Another Hebrew cantor, Gerson Sirota, is announced to give a similar concert at Albert Hall on Monday, and there is much interest as to whether he will receive similar treatment.

Mr. Steinberg said that the London controversy would not interfere with his tour of the Continent.

#### Hartmann's Début in New York

Arthur Hartmann, who is to make his third American tour next season, will make his début in New York for this tour with the New York Symphony Orchestra on November 24. He is already engaged as far West as Kansas City and is heavily booked in the Middle West. His accompanist will be André Dorival, who acted in a similar capacity on his two European tours.

#### Mme. Namara-Toye Departs

Mme. Namara-Toye sailed from New York on Wednesday of last week on the *Canopic* for her vacation in Europe.

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## PRESTIGE OF NORFOLK'S FESTIVAL ABLY MAINTAINED

Litchfield County Chorus Sings New Coleridge-Taylor Cantata and the "Elijah" with Excellent Results—Chadwick's "Aphrodite" Has First Hearing—A Splendid Array of Soloists

NORFOLK, CONN., June 10.—The annual Norfolk Music Festival, which is one of the most significant and interesting musical events of this season of the year, and which owes its existence to the princely generosity of Mr. and Mrs. Carl Stoeckel, was held on Wednesday, Thursday and Friday of last week. As usual, the concerts were given in Mr. Stoeckel's "music shed" before a great number of distinguished guests. The participating artists made up a long roll of famous names and, as has been the case for years, one of the most notable features was the work of the Litchfield County Chorus, which, under the direction of Richmond P. Paine, has been rehearsing for the event since last January. The entire town of Norfolk was *en fête* for the elaborate festivities.

From a purely musical standpoint the festival was of surpassing brilliancy. Inasmuch as the chorus is practically the only active local agency in the elaborate ceremony it is quite legitimate to consider its doings before those of the visiting soloists. The singing last week was of exceptional excellence. The enthusiasm with which the singers throw themselves into their tasks does much to atone for the fact that the vocal material as such is not altogether what would be considered in a large city as of the very first class. At the same time the work of the choristers showed plainly the careful training to which they had been put by Conductor Paine. They sang with intelligence, with flexibility, precision, good intonation and careful attention to shading. They can produce a pianissimo of remarkably beautiful quality. Their contributions consisted of Coleridge-Taylor's new cantata, "A Tale of Old Japan," at the Wednesday evening concert, and of Mendelssohn's "Elijah" on the following evening. It was in the latter particularly that Mr. Paine's singers accomplished some truly remarkable results. The great choruses were delivered with an immense amount of enthusiasm, vitality and dramatic power and both chorus and conductor won an ovation. A more uplifting rendering of Mendelssohn's greatest oratorio has not been heard in many a day.

Coleridge-Taylor's cantata, which is dedicated to Mr. and Mrs. Stoeckel, is a setting of a poem by Alfred Noyes. It is not what may be described as great music, but it has prettiness, grace and suavity to commend it. It is written with undeniable musicianship, even though there is nothing exotic or characteristically Japanese about it. The solo parts were sung by Alma Gluck, Margaret Keyes, Lambert Murphy and Clarence Whitehill. These finished artists got out of the work all that was possible. To the first three was also due much of the success of the splendid "Elijah" performance. True, Mme. Gluck is not heard at her very best in this style of music, but she made up for this by the sheer beauty of her tones. Margaret Keyes is an oratorio singer of the very highest order and there was not a moment when her work left anything to be desired. Mr. Murphy, too, did a most finished piece of work and Herbert Witherspoon's "Elijah" was a conception of surpassing power and exceptional vocal beauty. Mme. Gluck won the approval of her hearers when she sang a number of solos at the Friday evening concert.

It was possible within two days to hear two of the greatest women violinists of the world. On Wednesday evening Maud Powell played Coleridge-Taylor's new Violin Concerto and on Friday evening Kathleen Parlow gave the Tchaikowsky Concerto. The Coleridge-Taylor work is fascinating, if not great music. It contains interesting melodic material and piquant rhythms, and it is gratefully written for the solo instrument. Miss Powell played it with all the consummate artistry of which she is mistress, and there were wonderful fire, dash and rhythmic feeling in her delivery of the last movement. As long as it is played in so inspiring a manner this concerto cannot fail to produce a highly favorable impression. There is probably no living artist who



Margaret Keyes, Alma Gluck and Maud Powell, with the Floral and Japanese Souvenirs of Their Performance at Norfolk



Kathleen Parlow and Alma Gluck Preparing to Leave Norfolk

could have performed this work better. Miss Parlow's performance of the Tchaikowsky work is by no means unfamiliar, but one never weary of it. On this occasion she completely won all her hearers, playing the work with perfect feeling for its poetic values and with a technical proficiency that overcame all the difficulties with absolute ease.

On Wednesday evening was performed for the first time Chadwick's symphonic fantasia, "Aphrodite." It is Mr. Chadwick's latest, and in some respects his most mature work. It reveals a fine imagination and much technical skill. It is program music, but not of the more literal sort. The piece was inspired, according to the composer's own statement, by a head of Aphrodite discovered on the Island of

Cnidus and now in the Boston Art Museum. The work is complex, but unity is provided by a theme depicting the goddess, who reappears ever and anon in various guises and developments. The musical ideas in the composition have force, character and beauty. The orchestration is colorful. The work is to be given next season by the Thomas Orchestra of Chicago. Frederick Stock, its conductor, who was one of the guests at the festival, has obtained it. The piece was conducted by the composer and admirably played by an orchestra made up of men from New York.

At the Friday evening concert the orchestra was conducted by Arthur Mees, except in the introduction to the third act of Victor Herbert's "Natoma," when Mr. Herbert himself assumed the baton.

## Conradis to Open European Studio

BALTIMORE, June 10.—Arthur and Austin Conradis, violinist and pianist, will sail for Europe in September to open a studio in Berlin. They will also continue their own studies. Austin Conradis is a graduate of the Peabody Conservatory and was recently appointed assistant to Ernest Hutchison at the Chautauqua Institute, Chautauqua, N. Y. During August Arthur Conradis will teach at the University of Virginia, give recitals and lecture on violin literature.

W. J. R.

## Laura Maverick Goes to Her Ranch

Laura Maverick, the gifted young New York contralto who has established herself in high favor within one year, left on Saturday, by steamer, for Texas. Miss Maverick will spend the remainder of June and all of July on her 5,000-acre ranch in Northern Texas.

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## OPERA'S FAVORITES FOR MEXICO SEASON

Many Celebrities Engaged and Novelties Announced by Manager Sigaldi

Mexico City's 1912-1913 season of opera, which is to begin in September, promises to outshine all previous operatic attempts in that city, if the names of the artists engaged so far by Manager Sigaldi, of the Municipal Opera, be any criterion.

The sopranos will number among them Regina Vicarino, the idol of the last season, who will return to do all of the coloratura rôles; Luisa Villani, late of "The Girl of the Golden West," and formerly of the Metropolitan, lyric soprano, and Herma Delossy, also of the Savage company, who will sing the dramatic rôles, and also "Carmen," which was her star rôle in Dresden.

Blanche Hamilton Fox, whose *Amneris* in "Aida" was such a success in Mexico last season, will be one of the leading mezzo-sopranos, while negotiations are now under way to secure a contralto of universal renown.

Alessandro Bonci, one of the world's greatest tenors, has been engaged for twelve special performances of the lighter operas, making his débüt in "Rigoletto," while Giuseppe Gaudenzi, formerly of La Scala in Milan, but late of Russell's Boston Opera, will be the leading lyric tenor for the whole season. Salvatore Sciarretti, formerly of the Lombardi company, will also be numbered among the artists.

Mario Sammarco, of the Philadelphia-Chicago company, will be leading baritone in all probability, while Federici, late of the Havana Opera, and others, have been engaged.

Andrés de Segurola, of the Metropolitan, will be the principal basso, while Armando Creti, one of Mexico's favorites, will return. César Sodero, of Savage's English Opera Company, will alternate as conductor with Ignacio del Castillo, a well-known Mexican director.

Manager Sigaldi is now in negotiations with several other well-known artists to complete his list of principals.

In addition to the foregoing, there will be an orchestra of sixty, a ballet and a chorus of fifty.

Several novelties (for Mexico) will be included in the répertoire, among which will be "Lakmé," "The Girl of the Golden West," "Andrea Chenier," "Fedora," "Hamlet," and "Tales of Hoffmann."

## Vera Courtenay in Australia

Vera Courtenay, formerly of the Metropolitan Opera House, and now touring the world with the Quinlan Opera Company, is at present in Australia, where she expected to make her débüt this week. In South Africa Miss Courtenay was particularly successful in her singing of *Carmen*, the critics of Cape Town devoting much space to her praises. Miss Courtenay returns with the company to London in September.

## To Sing Gena Branscombe's Songs

BOSTON, June 10.—Three of Gena Branscombe's songs will be sung by Frank Ormsby at the New York Music Teachers' Convention in New York on May 27, with the composer at the piano.

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## MINNESOTA MUSIC TEACHERS STRIVE FOR A PROFESSIONAL STANDARDIZATION

That Question and the Importance of Music in the Public Schools Are the Paramount Issues Before Annual Convention—Governor Eberhardt Delivers Address of Welcome

ST. PAUL, June 4.—The Minnesota State Music Teachers' Association measured off a period of growth and accomplishment in the deliberations of the opening session of its eleventh annual meeting in this city last Tuesday morning.

That the importance of music in schools and standardization in professional ranks would be the impressive feature of the meeting was apparent throughout the day's program and in the speeches of President G. A. Thornton, Governor A. O. Eberhardt, Dr. Charles Henry Mills, F. R. C. O., A. R. C. M., and music supervisor Elsie M. Shawe.

In the audience were representatives of centers of influence whose assistance is enlisted in the voicing of a demand for extended courses in the schools. Public school supervisors, headed by Miss Shawe, of St. Paul, and Mr. Giddings, of Minneapolis, were not more interested, apparently, than studio teachers, high school principals, choir directors and representatives of amateur musical organizations who see an opportunity to lend their influence to the support of a movement lying close to the foundation of things musical. Delegations from the Minnesota State Federation of Women's Clubs were present, as were representatives from the Fourth District Federation and individual taxpayers, representing "the people," with whom rests the privilege of co-operation and the burden of support.

While not so spectacular as a season of grand opera nor as a series of symphony concerts which are proclaimed and recognized as a means of education from without, this teachers' convention is none the



Minnesota State Music Teachers' Association at banquet: 1. Leopold Bruenner, Chairman Program Committee. 2. William E. Mulligan. 3. John Jaeger. 4. Gertrude Hall. 5. Elsie M. Shawe, Supervisor Music in St. Paul Public Schools. 6. Frances Boardman. 7. Ina Grange. 8. Paul Thorne, "Stunt-Master." 9. Mrs. Fryberger, Minneapolis. 10. Hamlin Hunt, Minneapolis. 11. E. D. F. Colville. 12. Gustavus Johnson, Minneapolis. 13. Chas. A. Fischer.

less significant as a revelation of the constructive work which is the mainspring of growth from within. It is here that one sees the "wheels go round" and senses the dynamic power of the teacher's profession.

As evidence of the recognized importance of the occasion, the usual reportorial representation of the "Twin City" press was augmented by representatives from editorial staffs, prominent among whom are Dr. Storrs, of Minneapolis, and J. McC. Bellows of St. Paul.

Following President Thornton's opening address, V. J. Bergquist, secretary-treasurer, reported a gratifying growth in mem-

bership during the closing year and a satisfactory working balance in the treasury.

Governor Eberhardt then delivered an inspiring address, showing a keen appreciation of the value of music as an educational and cultural force. He advocated its introduction into the rural and high schools of the State as a means of individual satisfaction and general support of important musical undertakings on a large scale in the large centers of the State.

Referring lightly and modestly to his own accomplishments as a musician, in the relating of a circumstance in which he had been called upon to play the piano for the

singing of patriotic songs, Miss Shawe, alert in grasping an opportunity, begged for the association the honor of singing "America" to the Governor's accompaniment. There followed the scene of a rising audience giving expression to a fine spirit of patriotism under the leadership of Minnesota's first citizen in the stirring strains of "My Country, 'Tis of Thee."

"The Standardization of Music Teaching" was the subject of an earnest and scholarly address by Dr. Mills, professor of music in the University of Illinois. The association was adjured to support and en-

[Continued on page 35]

# TINA LERNER

## ENGAGEMENTS FILLED 1911 and 1912:

Soloist LONDON SYMPHONY CONCERTS.....	DR. HANS RICHTER, Conductor
" LONDON SYMPHONY CONCERTS.....	SEÑOR ARBOS, Conductor
" LONDON SYMPHONY CONCERTS.....	SIR EDWARD ELGAR, Conductor
" MANCHESTER HALLÉ CONCERTS.....	DR. HANS RICHTER, Conductor
" MANCHESTER HALLÉ CONCERTS.....	
" MOSCOW PHILHARMONIC.....	FELIX WEINGARTNER, Conductor
" ST. PETERSBURG.....	ALEXANDER SILOTI, Conductor
" RIGA SYMPHONY.....	GEORG SCHNEEVOIGT, Conductor
" BRODSKY QUARTET	

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## ENGAGED SEASON 1912-13 AS SOLOIST

LONDON SYMPHONY.....	ARTHUR NIKISCH, Conductor
MANCHESTER HALLÉ.....	MICHAEL BALLING, Conductor

October, 1912: BOURNEMOUTH (orchestra), BRADFORD (orchestra), NORTH STAFFORD (orchestra), LONDON BALLAD CONCERTS, etc., etc.

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American Tour Beginning Nov. 15, 1912



Dear MUSICAL AMERICA:

News from the studios:

Patti has been taking lessons of Jean de Reszke lately.

Well, judging by the last time I heard her, some seven years ago, I should think she ought to take lessons of somebody. I have always thought that something could be made of this promising singer, if she would only have her voice trained. It now looks as if she were in a fair way to give much pleasure to the next generation.

\* \* \*

The Sunday *Herald* last week gave the "history of some songs that are dear to us." One of these being Nevin's "Rosary," it was of course included. But I was amused at the account, which told how the composer played the song for Mrs. Nevin when he had finished it, and how she was "thrilled by the majestic grandeur of the minor chords."

If there was ever a major song written it is certainly "The Rosary." But there's many a slip 'twixt the fact and the journalist, and I attribute the above strange words to the latter and not to Mrs. Nevin.

Reporters are queer fellows when they get onto the ground of music. It seems to have a grandiose effect on them, like that produced by seeing your flag in a foreign country, and leads them, as under a hypnotic spell, to indulge in what the *Times*, emulating Spencer, has lately taken to calling "sesquipedalian verbiage."

\* \* \*

I have not decided yet whether to cast my sympathies with Rodin or his opponents in this latest of artistic rows which has split Paris in two. Paris positively cannot be happy without being split in two by an artistic row. Now Rodin is fiercely condemned for praising the performance of Nijinski, who danced to Debussy's "L'Après-Midi d'un Faune" in a manner which Paris has characterized by the term "humanital."

The definition of "humanital," as near as I can conceive it, from all I have been able to read about the word, is—something too shocking even for Paris. Until corrected, at least, I shall assume that that is the correct definition. Now, because of Rodin's immorality they wish to eject him from the famous Hotel Biron, which, as a chapel and school in earlier times, served for highly moral uses.

As all such discussions are usually concerned with human progress and freedom fighting with Philistia, and as the creative artist usually has the right of it, I naturally incline to side with the artist. His point of view is usually skillfully distorted by the opposition, so one must take their declaration with a grain of salt.

Art can dream much which life dare not yet attempt, and the most ultimately successful flights of the imagination have been severely condemned, and their success striven against in the beginning.

However, I shall reserve final judgment until I have seen that dance of Nijinski, which, of course, I will visit only for the reasons for which the police visit the doubtful theatrical spectacles of Broadway.

\* \* \*

More thrilling news from Europe is that Lord Howard de Walden will get behind Hammerstein's guns, with money, social power and a libretto.

If one is not a millionaire the only way one can live is by crying, "Fire! Help!" as frequently as may be necessary. De Walden has responded this time, and the Opera King's ship, ever and anon in reputed danger of sinking, sails bravely on once more.

By the time this letter sees type (D. V. and also your managing editor), Hammerstein will have given Lord Howard's trilogy, or, rather, the first part of it, "The

Children of Don," to the world, which will probably proceed to look it in the mouth, gift or half a guinea a seat.

In the case of Ludwig II and Wagner it was a king helping a trilist, but in the present instance it is a trilist helping a king. It is a poor equation that doesn't work both ways.

But why write trilogies, unless you're Wagner, with Richard for a first name? Still, let it never be said that Mephisto, the progressive, the humanitarian, the sympathizer with budding genius, has ever turned the damper of prejudice in the stove-pipe of genius!

\* \* \*

The inspiration-bestowing green and yellow silk robe which Henry Hadley has been wont to don when engaging in composition has lost its efficacy. The composer found his eleventh chords shrinking to ninth chords, and his dissonances falling off in acerbity. Quick to perceive the cause, he at once discarded the green and yellow robe for a gorgeous one of purple. Now all is well, the muse not merely placated but positively charmed, and Mr. Hadley's inspiration has a new lease of virile life.

\* \* \*

Apropos of Indian influence on American music, I have been interested to see in your own columns the testimony of a great man in regard to the influence of the Indian upon American life. I refer to a remark of Tschaikowsky's in Mr. Narodny's interesting article on my Russian favorite.

Speaking of America after his visit to this country, Tschaikowsky was telling how the rush and roar of the wild freedom of America, like fifty orchestras combined, continued to haunt him. "Although you do not see any Indians running about the streets of New York [a little corrective to a general European impression—M.P.H.], yet their spirit has put a stamp on its whole life. It is in the everlasting activity and the stoic attitude toward what we call fate."

That is a bit of poetizing, to be sure, and yet Tschaikowsky observed something in the American spirit which he had not observed elsewhere in a rather wide experience of travel. How much of it is Indian and how much is the spirit necessarily born of pioneer life, it would be difficult to say.

It is curious, though, that a foreign observer should attribute this spirit to the Indian. The connection is a little difficult to prove and could not well be proved unless we could make the experiment of duplicating the immigration to America upon a continent of similar climatic conditions but containing a different primitive race. As such a thing is not likely to happen in the near future I fear we will have to get on without the proof.

Whatever it was that Tschaikowsky saw it is what we all recognize as American spirit, and sooner or later it will find its way into our music, at which happy time America, in studio parlance, will have had its voice placed.

\* \* \*

I hope that when I grow old I will not cease to have eyes, ears, mind, and heart for the young generation. If there is anything that will keep one young it seems to me it must be the faculty of remaining in touch with upspringing life everywhere. Recently there was a meeting of a memorial committee in New York to discuss an appropriate tribute to the dead of the *Titanic*. Dr. Nicholas Murray Butler spoke in favor of a great monument, but regretted the fact that there were no poets living who could do justice to the inscription which such a monument should bear.

This is the kind of twaddle that is always being talked with regard to the progress of art. Deaf, dumb, and blind octogenarians are always groaning over the fact that there are no new singers coming along, or composers, or any kind of artists, to take the place of the old ones. Of course, when a man in early life mounts his particular gods of art on their proper pedestals and sticks to them through thick and thin, regardless of growth and change, he is in a fair way to become fossilized later on, and to fail to see anything in the life of the youth about him, forgetting that the reason that they have not made their impress upon the world and conquered it is merely because they are young.

I have a notion that emergencies breed people to rise to them, and I fancy that if one were to go to a noted poet for a great poem for a particular occasion one would not come off with so good a result as he would if he should put the problem up to the world and let the world send forth the man predestined for the task. On such occasions he is very apt to be one whose name has not been much heard in the marts.

Of course, when Dr. Butler thinks of verse by the young generation he is probably thinking of college verse, and that, it must be admitted, is calculated to discourage even the most optimistic.

The opera season is still almost half a year ahead of us and yet here you are already announcing the opening attraction. So it's to be Mozart's "Magic Flute," is it? Well, I'll make believe believe it for the time being, but the past few years have made me skeptical about trusting announcements so extremely "previous."

Last year they told us they were going to open with the "Donne Curose." The year before that they were going to start the ball rolling with the "Girl." And yet when the time came how differently the course of events had run. Therefore, as I say, I'll take your word about the "Magic Flute" only when the world is about a week to this side of November 14.

Seriously, though, I hope Mr. Gatti may be induced to change his mind if he is really contemplating the Mozart revival for the opening night. As I have so often said, on the first opera night the audience is the thing. The artistic season opens only nominally on that occasion, and most people are not content to concentrate their full attention on the stage proceedings until the following Wednesday night. It is therefore rather foolish to offer on so pre-eminently social an occasion anything that demands strenuous mental co-operation on the part of the audience. You may recollect the very dubious fate that befell "Armide" two years ago, and I think the management showed exceptionally good sense in not having adhered to its professed intention of bringing out the "Girl" on the first night of the season. Now the "Magic Flute" revival is, I understand, to be a most elaborate one, and a number of famous newcomers will make their first appearance in it. Why, then, not reserve this till some later night of the first week when attention will not be so intently riveted on the contents of the boxes? I think the management owes it to itself and to the new members of the company.

I suppose the "Magic Flute" was the particular Mozart work selected for revival because of Frieda Hempel, who is looked on in many quarters as the *ne plus ultra* of Mozart coloratura specialists. Personally I should have preferred "Don Giovanni." It is a better opera and has always been more popular. Still, why could we not have it, too, some time later in the season. I have always wondered why the Metropolitan shelled that superb production which was given so inspiring under poor Gustav Mahler. Why couldn't Renaud and Scotti be allowed to alternate in the title rôle?

\* \* \*

Just at present I am taking a good dose of Gilbert and Sullivan. You couldn't wish for a more perfect artistic tonic these dull days. I told you about my "Patience" explorations last week and more recently I have made several excursions to the "Pirates of Penzance." I have convinced myself to my full satisfaction that I am as devout a Gilbert-and-Sullivanite as I am a perfect Wagnerite and I am spending all my leisure moments making converts. You'd be surprised to know how many persons still need to be converted to Gilbert and Sullivan. Why, you actually can overhear some people in the audiences saying "That's above me" or "it doesn't appeal to me," or some other Philistinism of that kind.

What an unadulterated joy is the "Pirates"! If you are a veteran opera-goer you will enjoy it all the more, for it satirizes some of the essential traits of grand opera most deliciously. You have the heroine warbling coloratura passages to a flute obbligato; you have a regular "Trovatore" *Azucena-Manrico* duet with the two characters singing together in thirds and sixths—yes, and it's a duet that Verdi would not have needed to be ashamed of—you have *fortissimo* conspirator choruses and all the rest of the old-fashioned operatic stock-in-trade. But quite apart from this every bar of the music is refreshing beyond description. What a pity that the orchestra available for these performances cannot be larger—I mean to say in the string division.

\* \* \*

I noticed Oscar Saenger strolling about between the acts on the opening night and

looking highly satisfied over the work of his erstwhile pupils, Blanche Duffield and Josephine Jacoby. It seems to me a pity that the latter did not comply more with the directions of the libretto in regard to make-up. Instead of looking forty-seven she made the "piratical maid of all work" look more like twenty-five. But aside from this Mr. Saenger had every reason to feel proud of both his pupils.

Then I saw Kurt Schindler sitting in a remote corner a few nights later. When the chorus sang the rousing *a capella* ode to poetry in the first act I noticed a look of approval on Schindler's face. I felt almost like asking him to let his Schola Cantorum tackle this little Sullivan chorus some day, just for fun. I really think they could lift you right out of your seat with it.

\* \* \*

Siegfried Wagner seems certainly to be taking a good bath in the limelight these days. I myself have condescended to comment upon him to a very considerable extent during the past few weeks and here I am at it again, almost in spite of myself. I read now that Siegfried is engaged on another opera. I trust he is enjoying himself. Max Nordau would probably describe his case as an aggravated example of "graphomania." Still, Siegfried is in dead earnest, if nobody else takes him so. "I shall persist in my purpose," he is said to have told an interviewer lately, "of writing a popular opera."

Well, that shows a most laudable determination and persistence, whatever else you may say about it. But with all this inherited persistence Siegfried, son of Richard, doesn't seem any nearer achieving anything "popular" now than he ever has. To come right down to the root of things, the only way to do something that shall be "popular" through the ages is to have inspiration. And if you have shown no trace of that up to your forty-third year the chances of your eventual "popularity" do not look auspicious.

\* \* \*

And now Berlin sends forth to the four corners of the earth the gladsome tidings that it has found the means of dealing with the industrious piano student whose zeal for practising does not meet with the full approval of his neighbors. We hear so often that Berlin is the musical center of the universe and that its musical atmosphere is dense enough to be cut with a knife that this latest news seems a little disconcerting and likely to shake our faith a bit. If a city is so horribly musical as Berlin is reputed to be, why should its inhabitants object to the wholesome energy of young folks who are striving to perfect themselves in their art? Still, the fact remains that they do. The Berliners don't want to hear unsolicited piano playing after ten at night. The police force keeps its ears open and sees to it that no keyboard is manipulated after that hour. But now the difficulty has been circumvented by some sainted soul who has conceived the exalted idea of a sound-proof house. Once inside its hospitable doors your aspiring pianist will be welcome to practise all night long, if the spirit so moves him. He may play till the crack of doom and no outsider will ever know of it. The un-musical will be kept at a safe distance, for the house will be situated in the midst of a large garden. I wonder whether it will be necessary to guard the entrance to this enchanted spot with griffins, dragons or unicorns?

I venture to expect that the sounds inside that house will bear a marked resemblance to what one hears in walking through the corridors of the Carnegie Hall studios. Surely they can't be any worse!

\* \* \*

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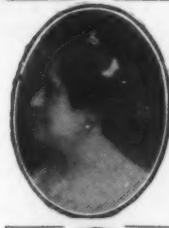
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## TACOMA INTRODUCES NEW INDIAN OPERA

"Ninasicha" Second Work of Kind  
Produced in State Within  
a Month

TACOMA, WASH., June 6.—At the second operatic première within a month in the State of Washington the Tacoma public on June 4 had the distinct privilege of witnessing the first performance on any stage of "Ninasicha," text by Reginald Faulkner, music by Walter G. Reynolds. Both composer and librettist reside in Tacoma, and the work was sung by local artists, one of whom, Charles Derbyshire, a few weeks before had created the baritone rôle of "Narcissa," the opera by Mary Carr Moore, given its first presentation in Seattle.

Mr. Reynolds, known for his contributions to church music, is another composer to succumb to the lure of the North American Indian as a theme for musical characterization. The title rôle of the opera is that of an Indian woman who has become the wife of an English army officer, and who finally kills him when he seeks to put her off and return to his native country. Much of the text is stilted, with high-flown heroics out of keeping with the idea of the undemonstrative Indian, and the work has faults of construction which would probably bar it from serious consideration by operatic impresarios. The score was melodious, with several numbers which so delighted the audience that a repetition was demanded.

In "Ninasicha" the solo passages were connected by spoken lines, orchestrally unaccompanied, in place of the usual recitatives. Mr. Reynolds conducted the orchestra, and many attractive bits of instrumental coloring were made use of in the accompaniment of these spoken lines. With "Ninasicha," which is a one-act work, there was sung a prologue showing Ninasicha's future husband in his English surroundings before his departure for the American West. "Ninasicha," however, is complete in itself and the prologue was written simply to fill out the evening.

Aside from Mr. Derbyshire, whose resonant baritone voice was heard to advantage as *Eustace Vivian*, the English officer, the burden of the singing fell to Mrs. Chandler Sloan, a local church singer, whose soprano voice and art were adequate for the title rôle of the opera proper, and for the music allotted to *Lady Mordau*, the former sweetheart, who figures in the prologue. Mrs. Everett McMillan, contralto, and Frank Grover, tenor, sang two small parts in the prologue creditably.

Some of the individual numbers of both "Ninasicha" and the prologue, notably a slumber song in the former and a ballad with a quartet refrain in the latter, greatly pleased those of the audience who heard them for the first time.

O. L. T.

### BISHOP ATTACKS BEECHAM

Objects to Conductor's Manchester Engagement Because of Divorce Record

LONDON, June 10.—Because Thomas Beecham figured as co-respondent in a divorce suit tried last November in London, Bishop Welldon, dean of Manchester, has attacked the committee in charge of the public concerts in Manchester for engaging Beecham to conduct one of them.

When George Sherwood Foster, the artist, obtained his decree against his wife last Fall the costs of the suit were placed upon Beecham, the co-respondent. Bishop Welldon intimated that, while he did not like to pry into the lives of artists who visited Manchester, yet he felt that he was representing the sentiment of the subscribers, other clergymen and the women choristers who might reasonably object to associating publicly with a man whom they would not wish to meet and know privately. It was explained to the Bishop by the committee that Beecham had been engaged for the concert before the divorce case had come up and that to cancel the engagement would render the committee liable for breach of contract.

### Charles W. Clark in Illinois Recital

SPRINGFIELD, Ill., June 8.—Before an audience which completely filled the ball-room at the Leland Hotel, Charles W. Clark, the American baritone, and Marie Pierik, a local pianist, gave a most interesting joint recital last night. Mr. Clark was in excellent voice and opened the program with three arias from the seventeenth century classics which were warmly received. A group of songs by Arthur Hartmann was

well adapted to his voice and each was beautifully sung. Miss Pierik then contributed a group consisting of the Nocturne in F Sharp Minor and an Impromptu by Chopin, "Warum," and an Arabesque, by Schumann, and the Valse Impromptu, Liszt. Mr. Clark sang an entire Debussy group and a set of English songs, including "The Eagle," by Carl Busch. Miss Pierik closed the program in fine style with her excellent rendition of Schumann's "Carnival," which she played with intense spirit and a most accurate technic. Gordon Campbell was the accompanist.

H. W. C.

### STIRRING CHORAL CONCERTS

MacDowell Singers of Philadelphia Present an Attractive Program

PHILADELPHIA, June 8.—The MacDowell Male Chorus, John Myron Jolls conductor, gave its Spring concert at Griffith Hall on Thursday evening, assisted by Viola Brodbeck, soprano, and Perley Dunn Aldrich, baritone.

The chorus sang De Koven's "Recessional," the "Battle Hymn" from Wagner's "Rienzi," Filke's "Spring Night," Bullard's "Vagabondia" and Chadwick's "The Viking's Last Voyage," displaying fine ensemble and good tonal quality. In the Filke composition Miss Brodbeck sang the solo part successfully, creating a highly favorable impression, as she did in her group of songs, which contained Campbell-Tipton's "A Spirit Flower," Spross's "Will o' the Wisp" and Van der Stucken's "Fali Falah." Later in Foote's "Song from the Persian," which she sang with Mr. Aldrich, and in the difficult "Bell Song" from Delibes's "Lakme" she scored heavily, winning hearty applause from her hearers.

Mr. Aldrich, always a welcome singer and a favorite in this city, sang Beethoven's "In Questa Tomba" and Sidney Homer's "Uncle Rome" and "Banjo Song" with finished art and Chadwick's "Allah," Kramer's "The Relief" and Turvey's "Irish Names" with strong individual expression. His serious songs were well interpreted and there was much rollicksome humor in the Turvey song, which never fails to arouse enthusiasm. In the Chadwick work he sang the solo part with admirable vocal quality and much dramatic fervor.

Mrs. Charles Horace Bowman and Clifford Vaughan provided excellent accompaniments.

## NEW LONDON DÉBUT FOR HAMMERSTEIN

"Chimes of Normandy" Introduces  
"Our Oscar" as Incidental  
Composer

LONDON, June 10.—Oscar Hammerstein blossomed forth as a composer at his London Opera House to-night, when three of his compositions were interpolated in the performance of "The Chimes of Normandy." It was the first production at this house at the new Hammerstein low-price schedule for seats.

The first of the compositions was a waltz song, "I Have Found a Pearl," which had a swinging, lilting melody and was beautifully sung by Orville Harrold, as *Grenicheux*, the fisher boy. A gavotte entitled "Queen Mary" and "A Fisherfolk Dance" were the other Hammerstein compositions.

This was the first performance of the old Planquette comic opera in the Hammerstein house. It was given in English. The largest audience that ever paid admission to the London Opera House was present and liked the old work immensely—a condition that made Oscar disgusted.

"Do you wonder I'm anxious to get back to New York?" he queried. "They've heard this opera a million times and they go into ecstasies over it. To-morrow night I shall produce Massenet's 'Don Quixote' and the house will probably be half empty!"

Of the principals in to-night's performance Mr. Harrold won highest honors. He sang magnificently. Vinie Daly, of New York, the former dancer, made her débüt in opera here, and created a fine impression as *Serpentine*.

### Mehan Studio at Sea Girt

John Dennis Mehan, the New York vocal instructor, has leased a cottage at Sea Girt, N. J., whence the activities of the Meehan studio have been transferred for the Summer. This vacation studio is situated one square from the ocean and the vocal students are able to continue their work in combination with healthful recreation.

## Mme. Corinne Rider-Kelsey

PRIMA DONNA SOPRANO



Mme. RIDER-KELSEY AS MIMI in *La Bohème*

### SCORES TREMENDOUS SUCCESS AT THE CINCINNATI FESTIVAL

"Madame Rider-Kelsey sang in the finished style that is hers. There are few concert singers to-day who can rank with her in voice, style and musical merit."—*Cincinnati Enquirer*, May 11th, 1912.

"Madame Rider-Kelsey \* \* \* gave the finest exhibition of musical style heard since the opening night, showing keen appreciation of the spirit of the exquisite work with its mystical mediaeval mood."—H. E. Krehbiel, in his report to the *New York Tribune*, May 11th, 1912.

"Madame Rider-Kelsey did the most convincing work she has ever done in this city. Her singing was full of tenderness and pathos."—*Cincinnati Post*, May 9th, 1912.

"Corinne Rider-Kelsey, fine oratorio singer that she is, gave a splendid performance of her part."—H. E. Krehbiel, in the *Cincinnati Enquirer*, May 9th, 1912.

"Madame Rider-Kelsey sang the beautiful 'I Am an Angel Fair' with all her accustomed purity of tone and refined interpretation."—*The Cincinnati Post*, May 9th, 1912.

"Beautifully delivered by Mme. Rider-Kelsey were the two numbers, her tone being deliciously clear, limpid and full-rounded."—*Cincinnati Commercial Tribune*, May 9th, 1912.

"The chief interest Wednesday night was in the soloists. Madame Rider-Kelsey, always a favorite with Cincinnatians, made her first appearance in the present festival, and was greeted with salvos of applause."—*Cincinnati Times-Star*, May 9th, 1912.

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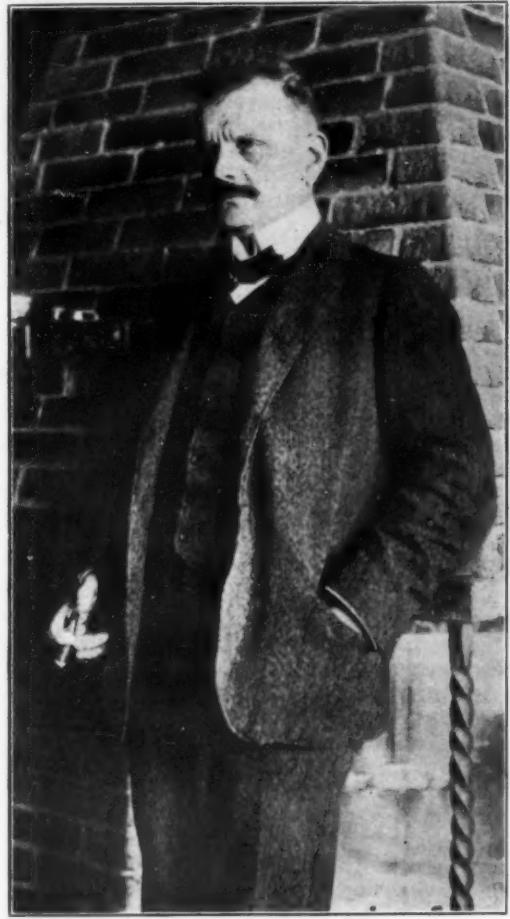
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## SIBELIUS AND FINNISH FOLK SONGS

The Composer Who Has Made the Music of His Native Land Known Throughout the World—Fatalistic Element in the Folk Songs—Their Differences from Russian Songs

By IVAN NARODNY

ONE of the least known and most original and fascinating homes of folk music is Finland. Like the Russian, the Finnish folk song is predominantly melancholy but in a strikingly different way. The Russian folk song is full of hopeless despair and sadness over deplorable conditions, in which man is blamed as the cause



Jean Sibelius, the Most Widely Known of the Composers of Finland

of the trouble of other men, but in Finland this element of sorrow partakes more of an introspective character and the complaint is against fate or nature. "Sorrow is the source of singing," is a Finnish proverb. Mankind is like a blind horse traveling around a circus ring. Everything is eva-

nescent and transitory. This, briefly, is the fundamental motive of Finnish pessimism in the folk song.

There is no more beautiful folk song in the world than the Finnish "Yksi ruusu on kasvanut laaksussa." It is a Symphony "Pathétique" in a nutshell. Another example of a different character is "Yksintiun ja lauleskelen," which describes a girl sitting alone on the shore of an ocean and dreaming of a rosy future and romantic lover, only to realize all too soon that it is nothing but empty fancy.

While the coddled musical audiences of to-day seem ravenous of every extravagant chord of novel character, they feel startled at the revelation of the simple beauties of the music of the Finns, which have remained thus far more or less a sealed book to them. If it had not been for men like Sibelius, Merikanto and Melartin, who have made the folk song of their native land the foundation of their creations, the Finnish folk song would have remained still unknown outside its home.

"Every Finnish folk song sounds to me like a condensed oratorio of the purest and most powerful type," said Tschaikowsky to Pacius, the Finnish composer of the patriotic hymn, "Suomen Song."

The fundamental difference between the Finnish folk song and others is in the fact that the former are symbolic and philosophic in character, while the latter generally turn around some realistic and tangible point. The German folk songs have a pronounced patriotic nature; those of England a social nature, Russia a romantic character. Between the Finnish folk songs and American Indian music there seems to be a slight relationship, with the difference that the latter is more primitive and poorer in melodies.

The Finns have concentrated all their artistic imagination upon music and poetry. Their language, dulcet and impressive, lends itself particularly to those arts and can be compared with the Italian. Its remarkable feature is richness in vowels.

Besides folk songs the Finns have the runic song. While the former are the purest lyrics the latter are distinctively epic and in many ways closely related to the compositions of Moussorgsky, Strauss and Debussy. The runic tunes are all written in a curious 5/4 time, having six quavers and two crotchets to each bar, the crotchet coming last and generally being a repetition of the same note. This peculiar cadence is the result of the natural accentuation of words; for in the Finnish language the accent falls on the first syllable. The runes are sung to the accompaniment of *kantele*, instruments with five strings tuned in a minor key, the favorite key of the Finns. Usually the runes are sung by two singers during the long Winter evenings, when the magic light of the aurora borealis gives the atmosphere a peculiar ghostly appearance. The melodious folk songs are sung mostly in Summer *a capella*. The most beautiful of these are "Tuoll' on mun kultani," "Minun kultain kaunis on," "En voi sua unhotta pojies" and "Sen ihanaisen virran reunall."

The works of Sibelius are at the same time thoroughly individual and national. He is more epic than Merikanto and Jaernefeldt, his contemporaries, whose works have the lyric trend. In some of Sibelius's earlier songs and piano pieces, in which the national tendency is more crudely apparent, the primitive character of the rune rhythm is the predominant note. The monotony prevalent in them has charm. In his later years his works gave him a world celebrity far beyond that of his contemporaries. His harmonies are sometimes of pungent dissonance and weird, like the roar of wind

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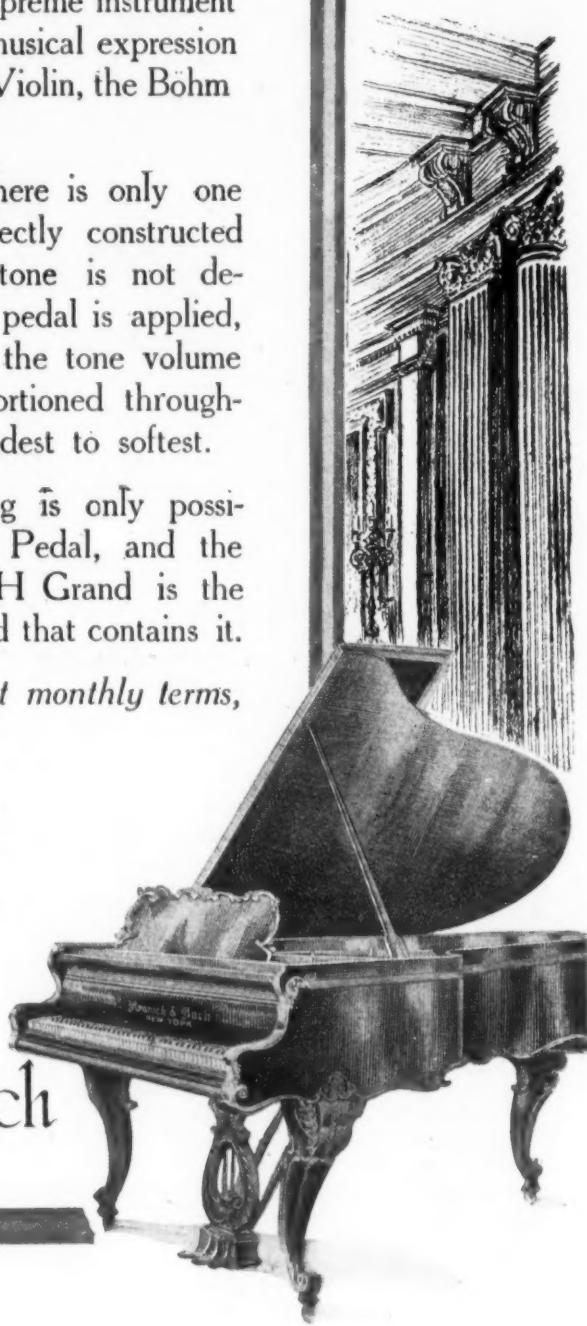
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and waves; then there is transformation to mysterious, penetrating sweetness. His most important creations are his First and Third Symphonies, his symphonic poem, "Finlandia," his Concerto, op. 47, and half a dozen of his songs. Had Sibelius composed only "The Swan of Tuonela," "Finlandia" and "Saga," much as we admire their poetical conception, rhythmic vigor and novelty of instrumentation, there would be some justification in questioning whether he possesses the large style and sustained eloquence to entitle him to a place in the front rank of composers. But armed with his four majestic symphonies which palpitate with vital energy we may say with Kubelik: "Sibelius is one of the greatest composers of to-day."

"It seems impossible to hear any of Sibelius's leading works without being convinced that he voices the spirit of an unfamiliar race," said Richard Strauss.

Born in 1865, Sibelius was educated in Vienna by Goldmark and started his creative work abroad. His early compositions made such an impression upon the leading men of the country that a life pension was awarded him by the Senate so that he could live unfettered by material difficulties and devote every day of his life to music. His home is in Helsingfors.

Sibelius may with right be considered the leader of the musical life of his country. Many of his latest songs, as, for instance, "But My Bird Is Long in Homing" and "Jubal" are exceedingly interesting through unexpected harmonies, and his last sym-

phony may be considered a real masterpiece, in which rugged power and tropical splendor are varied by strains as delicate as a mist in the moonshine. His instrumental pieces are unique. They do not impress one as tender and delicate, but as full of strong and heroic feelings.

With the advent of Sibelius and the national wealth in folk songs, Finnish music has acquired something of that peculiar and vigorous individuality which one finds only among the old Greeks and Egyptians. It is free of the affectation and artificiality which is getting the upper hand in the music of modern Europe. The mood created by the Finnish music is like that of looking upon a glittering ice cliff on a colorful Winter night, when one sees the spirits of the heroes and heroines of "Kalevala" moving in the atmosphere. Its sadness is not like the sob of despair in the songs of Russia, while its joy, too, is something different from the gayety of Russian music.

"Sadness and joy in music are with Finns, expressions of power and heroism, complaint and enthusiasm in regard to what we call destiny; therefore, it goes a natural way, which is the way of God," said Flodin, one of the most prominent music critics and composers of Finland.

Paul R. Utt, a baritone and for the last three years director of the Trinity University School of Music in Waxahachie, Tex., plans to found a school of music in Keokuk, Ia.

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# LEOPOLD STOKOWSKI

## CONDUCTOR

### TRIUMPHS IN CONCERT WITH THE LONDON SYMPHONY ORCHESTRA IN QUEENS HALL

#### YOUNG CONDUCTOR MAKES DEEP IMPRESSION IN LONDON

##### THE LONDON PAPERS SAY:

"THE GLOBE"

A Pole by birth, a musician by instinct, and the conductor of an American orchestra by accident, M. Leopold Stokowski is a young man who has already done much, and in the near future will undoubtedly do more, in the world of music. Already he has many of the qualities of a great conductor: indeed, it would not be too much to say that he has most of them, and that in a very uncommon degree. In the most important works he submitted yesterday, he dispensed with the scores, and conducting from memory, insisted with ceaseless energy on clean, accurate playing from the whole orchestra. His work was intensely alive, but at the same time it did not carry vigour beyond the limits of discretion. His beat is clear and persuasive, and his moderation, no less than his insight and emotional power, was again very much in evidence in his nobly dignified reading of the Brahms Symphony. There was a large audience eagerly interested in M. Stokowski and evidently ready to welcome him again on his next appearance, which, it is to be hoped, will not be long delayed.

"THE TIMES"

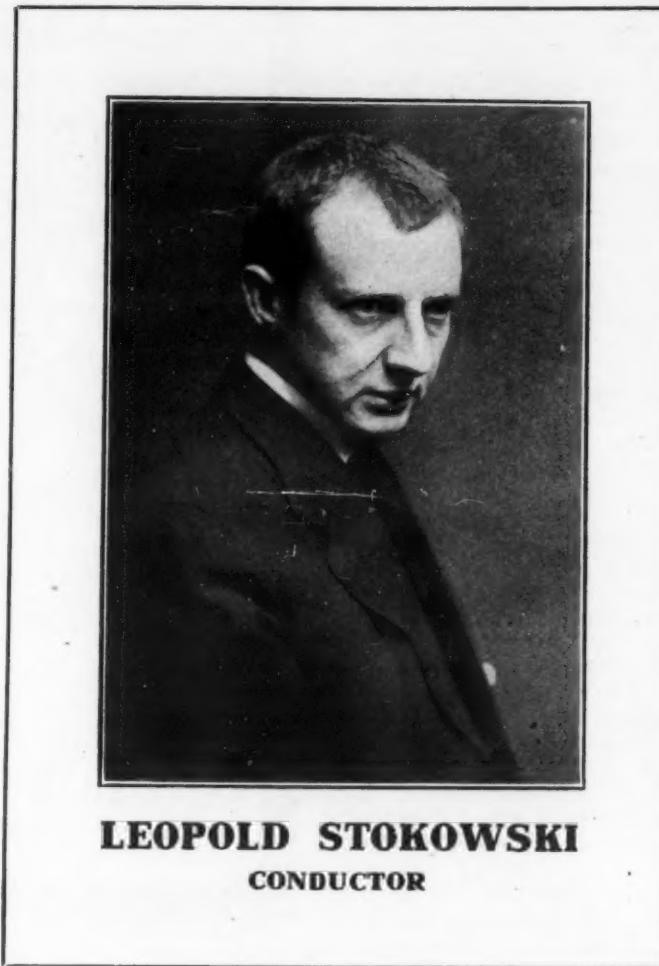
A conductor has to prove his power in three directions; he must show that he knows what he wants, that he can secure it from the players, and, most important of all, he has to convince his hearers of the fitness of his judgment. In the first two of these Mr. Stokowski gave absolute assurance at once. The fact that he conducted the Overture and the Symphony without a score would not in itself count for very much, but his thorough knowledge of the music, and of his own intention with regard to it was shewn in the instant response of the orchestra to his requirements. Neither work was what it would be under a conductor who accepted the tradition of the players. The overture, was deliberate in tempo, often one felt too strongly underlined in detail, but intensely alive with a big range of expression, from the reflective episodes to the powerful climaxes. In the Symphony the definiteness of Mr. Stokowski's conception and his control were equally sure. Certain passages had remarkable power; the wonderful return in the first movement, from the point where basses and double bassoon enter on a low F sharp pianissimo, was like the gathering of a great wave breaking at last into the principal theme. In general, whenever it was a question of working to a climax Mr. Stokowski kept his goal well in view and arrived at it at precisely the right moment. This made the peroration of the last movement extraordinarily fine and earned genuine applause from the audience.

"THE DAILY TELEGRAPH"

As conductor of the Cincinnati Symphony Orchestra, Mr. Leopold Stokowski has risen from obscurity to something like eminence in the short space of three years. Mr. Stokowski was easily able to show that he is an exceedingly capable conductor, who, without sparing himself in the least, can yet reconcile the conflicting claims of energy and discretion. There was a little too much deliberation in his reading of the "Meistersinger" overture, and it would have been well if the full force of the brass tone had been kept in reserve for the final climax. Otherwise, the performance was a very good one, though not quite on the same level as that reached in Brahms C Minor Symphony. Here Mr. Stokowski was at his best. He had a firm grip of the orchestra and a full knowledge of the music, he insisted on unity in attack, and clearness in every point of detail, and his really splendid interpretation showed the sanity of a thoughtful musician, who does not allow his feelings to master his judgment. Much credit was due to him, too, for his sober treatment of the orchestra in Glazounow's Violin Concerto, in which the solo part was finely played by Mr. Zimbalist.

"WESTMINSTER GAZETTE"

Yet another foreign conductor of note submitted his powers to the judgment of a London



LEOPOLD STOKOWSKI  
CONDUCTOR

##### THE LONDON PAPERS SAY:

Mr. Stokowski belongs to a species of instrumental director that is the product of the present age—the virtuoso conductor. His leadership is essentially a solo performance, not in the sense however, of eccentricities of beat, but in the insistence of individuality.

The Brahms Symphony in C minor was a fine lucid piece of work. Though conducting without score Mr. Stokowski seemed never to lose sight of a single opportunity to adorn the tale which the composer tells so despondently to start with. But it was, indeed, refreshing to find the Andante regarded in a more hopeful light. Judging from the watchful and sympathetic manner in which he directed Mr. Zimbalist's brilliant performance of Glazounow's Violin Concerto, he should be considered the soloist's friend par excellence.

"DAILY GRAPHIC"

M. Leopold Stokowski, who yesterday afternoon appeared at the Queen's Hall at the head of the London Symphony Orchestra, comes to us with a great reputation from the very musical city of Cincinnati, where, for the last three years he has conducted the local Symphony Orchestra. He proved his metal in Brahms first symphony, of which he gave an excellent performance. There was more than a touch of romance in M. Stokowski's reading—particularly in the last movement, but he never sacrificed the broad dignity of the work to the supposed requirements of the emotional expression.

"DAILY EXPRESS"

Mr. Leopold Stokowski, the young conductor of the Cincinnati Symphony Orchestra, accomplished the feat of conducting Wagner's "Meistersinger" overture, an almost hour-long symphony by Brahms, and other works, without a score at Queen's Hall yesterday afternoon.

Apart from this Datas-like achievement, M. Stokowski is a conductor of strong individuality. His mental lynx-eye allows no detail to escape attention, and the result is interpretations that are full of novel effects and virtuosos-like contrasts.

"MANCHESTER GUARDIAN"

This afternoon Mr. Leopold Stokowski made his first appearance in London and conducted the London Symphony Orchestra at Queen's Hall. He is young, of Polish origin, and lives in Munich. For some years he has conducted the Cincinnati Orchestra which was founded by Mrs. Taft, and under him it has become one of the best known orchestras in the States. He has a quiet but authoritative manner, his gestures are restrained and there is much healthy and judicious moderation in his style. He thus enhances the effect of his climaxes, which are powerful when they do come. His reading of Brahms's First Symphony was broad and strong, and its thoughtfulness was not made an excuse for dulness. There was picturesque refinement without affectation in his reading of Debussy's "Après-midi d'un Faune." M. Zimbalist played Glazounow's Violin Concerto remarkably well, and was admirably accompanied. Mr. Stokowski certainly impressed one as a conductor likely to achieve a reputation.

"BIRMINGHAM DAILY POST"

M. Leopold Stokowski, who this afternoon conducted the London Symphony at a concert at Queen's Hall is by birth a Pole, but his musical reputation has been made in Cincinnati, where, for the last three years he has conducted the Symphony Orchestra with marked success. His show piece to-day was Brahms's First Symphony, which he conducted in a good, healthy, classical way, playing no tricks with it, but bringing out its solid and serious qualities in broad and vigorous style. M. Stokowski steers a middle course between the methods of the older school of conductors and the modern, and I pay him a high compliment when I say that his reading of the Symphony in C Minor—particularly in the last movement—often reminded me of that of Richter.

CONCERT DIRECTION  
DANIEL MAYER  
LONDON

## ECHOES OF MUSIC ABROAD

French Government Officially Honors a German Pianist for First Time—Paris Opéra Comique Gaining Popularity at Expense of National Opéra—Germany's Most Celebrated "Mime" Sings His Farewell to the Stage—Adolph Borchard Sets Himself Formidable Task—Proposed Guillemont Monument Opposed in Paris

FOR the first time since the order was instituted a German pianist has just been created an Officer of the Legion of Honor by the French Government. Emil Sauer is the son of the Fatherland upon whom the distinction has been conferred, a distinction heretofore enjoyed by only three pianists of any nationality—Liszt, Rubinstein and, more recently, Paderewski. As a matter of fact, very few of the pianists most prominent in Germany are natives of that country or can be classed as German artists, though they prefer to maintain a residence there.

OF late years the National Opéra in Paris has been losing ground steadily, while the Opéra Comique has been profiting by the wane of its hold on the public. This fact is revealed afresh by the statistics now published regarding the intakings of Paris's music institutions during the year 1911. For the entire year the Opéra's receipts amounted to \$638,400; the Opéra Comique's to \$577,300. As compared with the record for the year before, however, these figures show a falling-off in the Opéra's receipts of \$75,000, while the Opéra Comique can show an increase of almost exactly that amount.

The Gaité-Lyrique, where the Isola brothers, by the aid of a government subvention, present opera at prices within the reach of the humblest workingman, took in nearly \$245,000 during the twelvemonth—a gain of \$2,400 over the previous year. The two lesser institutions where lyric works are given, the Apollo and the Trianon-Lyrique, likewise had a satisfactory year financially, the Apollo, which gives comic opera of the better class, making a gain of \$37,200. Altogether the gross receipts for the year of all Paris's lyric and dramatic institutions of all kinds exceed \$11,600,000, which establishes a new record.

ADOLPH BORCHARD, the French pianist who came to America a year or so ago, unequipped with a European reputation, desirous of winning his spurs here first instead of waiting for a home-made reputation to saddle himself with, has, in colloquial phrase, his work cut out for him for next season. To the concertos he already has in his répertoire he has to add enough more to complete a somewhat formidable scheme of programs he has undertaken to give in St. Petersburg next March.

In the course of a series of five concerts he is to provide a survey of the history of the concerto, beginning with Bach and passing down through Mozart, Beethoven and Chopin to Liszt and Brahms, to Tschaikowsky, César Franck and Vincent d'Indy, Camille Saint-Saëns and Rachmaninoff. These concerts, which are to be given at intervals of two or, at most, three days apart, will be undertaken with the Imperial Court Orchestra conducted by Baron von Stackelberg.

As a "stunt" the project will rival Henri Marteau's achievement of last season, when he played eighteen violin concertos at his six concerts in Berlin. Marteau has not repeated the experiment this season, but he has devoted a great deal of his time to concert tours that have interrupted his work at the Royal High School of Music in Charlottenburg. On a recent concert jaunt through the Balkan States he was much entertained at petty courts. The King of Bulgaria showed a desire to honor him by making him a Commander of the Bulgarian Order of Merit.

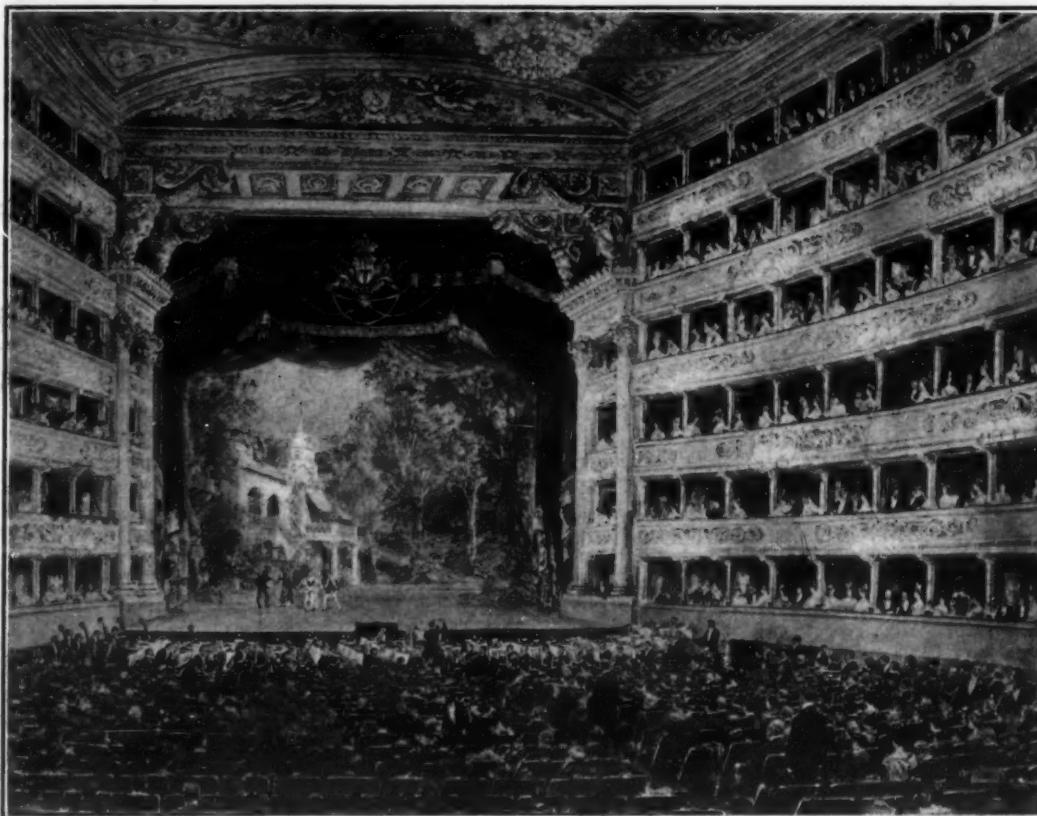
POLAND will scarcely be a popular country with music teachers with Polish names as a country for vacation

visits henceforth, as the lamentable misfortune that has there befallen a young woman from England will not be without its word of warning.

The case of Kate Malecka, a British-born subject, though of Polish origin, has

had few equals as a buffo tenor in other rôles. His *David* in "Die Meistersinger" has been one of the most delightful of his impersonations. A year or so ago he became possessed of the idea that his voice in reality was a bass. In thus reversing the modern order he seemed almost to be indulging in a little joke at the expense of his tenor colleagues who had come up from the baritone ranks; what is more probable is that, realizing his voice was wearing out, he thought by falling back upon his less exhausted and extensive lower register he might be enabled to defer the evil day of retirement. His experiment with bass rôles was not a success, however, and he quickly saw his error and returned to his old friends for the short lease of public life remaining to him. His farewell appearance was made last week in Lortzing's "Czar and Carpenter."

One explanation of Lieban's protracted career lies in the fact common to most other singers who have had a long and



Interior of La Scala, Milan

been occupying a great deal of public attention in England during the past two or three weeks. Miss Malecka, who had been established as a teacher in Sydenham for some time following her student years in Stuttgart, recently made a holiday visit to Poland to look up her father's relations and get to know something of the country of her ancestors. Soon after her arrival she was suddenly arrested by the suspicious Russian police on some trumped up charge of conspiracy with revolutionists and on the strength of manufactured evidence that would not have been admitted in any court in Europe outside Russia was sentenced to a long term of penal servitude and banishment for life to Siberia.

Members of the British Parliament have taken the matter up and it is supposed that negotiations already have been opened with the Russian Government looking to the young woman's release. It has created a delicate situation that could easily develop into critical relations between the two countries, for which reason it is being handled with the utmost diplomatic tactfulness. The Russian authorities, it seems, maintain that the fact that Miss Malecka's father was a naturalized British subject and she is a native of England does not necessarily remove her from Russian jurisdiction.

AFTER belonging to one opera house for almost thirty years uninterruptedly the best *Mime* in Germany has just sung his farewell and fallen back into the ranks of everyday members of society. Julius Lieban was born fifty-five years ago and began his career at the Leipsic Municipal Opera, whence he went to the Komische Oper in Vienna. When in 1881 Angelo Neumann organized the Wagner company he was to pilot through Europe and even to this country, he picked Lieban for his *Mime*. In 1882 this tenor was engaged for the Berlin Royal Opera and there he has remained ever since.

Peerless in the Fatherland as *Mime*, Lieban

honored career, the fact that he is a musician in other ways. His attainments as a violinist are much above the average.

ONCE more the Bach tenor of Hoboken is one of the soloists chosen for Germany's annual Bach Festival, this, the sixth, to be held in Breslau next Saturday, Sunday and Monday. George A. Walter is an American who, like Arthur van Eweyk, has become so intimately identified with the concert world of Germany that he is looked upon with a sense of proprietorship by the people among whom he has made his home for the past eight or nine years.

For this festival the essential limits of the usual répertoire have been expanded to embrace one representative work in each case of Pachelbel, Hans Leo Hassler, Ramau and Heinrich Schütz. Wanda Landowska, the Polish pianist who has made a specialty of harpsichord programs, is to participate.

URGENT protest has been made in Paris against the plan to erect a monument for the late Alexandre Guillemont. A committee of men that have little or nothing to do with the music world has been formed to carry the proposal into execution in the gardens of the Trocadéro, whereas those who believe that the most complimentary way to honor a great man's memory is to observe his wishes, recall that he objected most emphatically to the idea of having a monument and requested up to the last that, instead, his memory be perpetuated "in music on the great organ of the Trocadéro."

The suggestion is made, therefore, that with the available funds a *fondation musicale* be established to further the cause of public organ recitals and assist the school of organists that Guillemont was the means of launching. The dead organist's son, Felix Guillemont, is in favor of this project, so *Le Monde Musical* sums up the situation by asking, "Is Guillemont then to

be statuified in spite of himself and in spite of his family?"

ONE of the features of the Birmingham Triennial Music Festival, to be held in the first days of October, will be the first performance in England of Alexander Scriabin's "Prometheus," which was introduced a short time ago in Germany. On the same program with it, on the closing day, will be Fritz Delius's "Sea Drift" and Edward Elgar's "The Apostles."

Jean Sibelius's Fourth Symphony will be a novelty at an earlier concert, while the other works to be performed are "Elijah," Dr. Walford Davies's "Song of St. Francis," a new orchestral work by Granville Bantock, Verdi's "Manzoni Requiem" and Richard Strauss's "Don Quixote," "Dance of the Seven Veils," from "Salomé," and the closing scene of "Salomé," for which Aino Ackté has been specially engaged.

This country contributes Clarence Whitehill to the list of soloists, among whom will be also Pauline Donalda, Clara Butt, John McCormack, Gervase Elwes and the contralto who retired at the height of her popularity to marry, Muriel Foster. As a further indication that Mme. Foster has reconsidered her determination to do no more professional singing is the appearance of her name among those of the soloists engaged for the Three Choirs Festival at Hereford, at which four novelties by native composers are to be introduced—Hubert Parry's "Ode to the Nativity," Vaughan Williams's choral fantasia on Christmas carols and works by Walford Davies and Granville Bantock.

THE chances for a coming together again of Anna Pavlova and Mikail Mordkin are growing more and more remote, for the inimitable Pavlova, who has made a decidedly greater success "on her own" than her former partner has won since the generally deplored break between them, has made practically all her engagements for the next two years.

Next Fall again this greatest of Russia's many expert *danseuses* will undertake a long tour of the English Provinces and Scotland to last until the middle of December, when she will go to Berlin for an engagement of three weeks under the direction of the manager who was the first to induce her to extend her public beyond the borders of Russia. The remainder of the Winter will be spent elsewhere on the Continent, a London engagement will call her back across the Channel in the Spring and soon afterward her tour of the world will begin.

Pavlova has just introduced the ballroom scene from the ballet "Paquita" at the Palace. There is now a new rival for her at the Coliseum, where the ever-dainty Adeline Genée is appearing in a new ballet by Dora Bright entitled "La Camargo," dealing with the great Flemish dancer of that name. La Camargo, the *Observer* recalls, "found dancing overborne by the conventions of the court of Louis XIV; under Louis XV she transformed it into a free and lovely thing. She invented the pirouette and the entrechat; she reduced the hoop and carried the stocking to unknown altitudes, in order that there might be no obstacle to free movement, or to that soaring which makes of a modern dancer a cousin of the birds. When we see Pavlova or Nijinsky poised in air, waiting till the music or inclination shall recommend them to come to earth again, we ought to wish well to the shade of La Camargo."

Mme. Genée's principal assistants are a Russian, an Englishman and an Italian.

AS a vocal mine for Europe's impresarios Australia would be a formidable rival to this country were it not that the voices she produces have a special affinity for the music world of England, while American material instinctively seeks France, Germany or Italy, with the eye of hope ever fixed upon a return to the homeland to sit in its highest places. The country that gave Melba to the world has since sent out a large number of naturally well equipped singers.

A few years ago a young coloratura soprano was making the rounds of Germany's best variety theaters billed as "the Australian Nightingale." This was Amy Castles, who had just completed her studies in Paris and sensibly seized the opportunity to get ahead financially at the outset. Now her most important opportunity

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

as yet has come in the shape of an engagement at the Vienna Court Opera, where she will succeed the popular Selma Kurz. Her débüt will be made in September in a newly studied performance of Puccini's "La Bohème."

\* \* \*

GREAT interest for organists attaches to a find that has been made by Prof. Dittrich of Vienna, according to a correspondent of the *Musical Standard*. The story goes that when Prof. August Goellerich, who is engaged at present on a biography of Bruckner, asked Prof. Dittrich for reminiscences of him, Herr Dittrich took out a hitherto unprinted organ fugue from among his old papers, which, as he remembers, was composed under the following circumstances: In 1880, when—and as the only pupil—he was studying counterpoint under Bruckner, the latter one day said: "Let's make a double fugue." Then, as is usual, the teacher gave the subject, the construction of the fugue and the modulations, whereupon under his guidance and with his help, the pupil wrote the fugue. Necessarily and inevitably it is conceived in Bruckner's spirit, and it is so interesting and of such value that those who have seen the manuscript are urging Prof. Dittrich to make the work accessible to everybody by having it printed.

Another discovery is reported from Weimar, where Conductor Peter Raabe has unearthed in the Liszt Museum the manu-

scripts of two as yet unheard compositions by the Abbé-pianist—"Les Morts" and "Hungaria," a cantata, which has no relation to the symphonic poem of the same name. Raabe has already put them on his programs in Weimar.

\* \* \*

AFTER a turbulent season, with few ups to offset the many downs, the Budapest Royal Opera has suddenly dismissed its best singers. The reason given is the fact that it has been decided to rebuild the theater and the performances, therefore, if continued, must needs be given in a makeshift manner, but the public points to the formidable deficit as the real explanation.

Michael Balling, who accepted the post of conductor-in-chief last Fall, had a surfeit of the destructive difficulties that beset his efforts to restore order out of chaos, artistically, before two months had passed. The Intendant is said to be looking to Felix Weingartner as the man capable of saving the institution's artistic credit. Weingartner, however, begins a new chapter in his career at the Hamburg Municipal Opera next season.

\* \* \*

AN orchestra of eighteen members all belonging to the same family is now touring the provinces in France. Jean Perrin, whose original and effectual practice it was to assign an instrument to every child at its birth, conducts his children and grandchildren himself.

J. L. H.

## THE MUSICAL EAR AND ITS MECHANISM

DR. WOODS HUTCHESON, in an article on "How We Grow Deaf" in the *Saturday Evening Post*, discusses the musical ear, or rather that part of the ear which has to do with the reception of musical sounds. He says:

"This internal ear is vastly more complicated; but, as it luckily seldom becomes diseased—and when it does we do not know what under Heaven to do for it and have no remedy that will reach it—its makeup is of little practical importance. We may here dismiss it with the statement that it consists of a singular little keyboard about an inch and a quarter long, coiled up like a snail shell—*cochlea*—made up of tiny rods laid side by side, not unlike the keys of a pianoforte.

"The delicacy and elaborate perfection of the whole may be gathered from the fact that in its inch-and-a-quarter length there are five thousand separate rods or keys. Each of these keys is believed—though this is largely hypothesis—to vibrate in response to some tone or shade of tone that can be heard by the human ear, and their vibrations are conducted to the tiny twigs of the auditory nerve, which run along the under side of the keyboard

and then unite into a small twisted cable, to pass to the brain.

"Each key is supposed to pick out its particular note by vibrating in response to it, much as the receiving apparatus of a wireless telegraph responds to or catches the particular vibration to which it is tuned. It is probable that here is the site of those extraordinary differences in tone perception that exist between us, ranging from the born musical ear, with its delicate appreciation of the subtlest harmonies, down to inability to distinguish Old Hundred from Yankee Doodle.

"Not a little of the painful and laborious process known as 'musical training'—laborious for the pupil and painful for the neighbors—consists in limbering up and drilling the keys of this internal piano. They are taught to work separately from one another, so that the slightest deviation in tone, known as flatting or sharpening, can be accurately distinguished; and also they may be given such simple and rudimentary training in arithmetic as will enable them to recognize when any note is struck which has two, three or five times the number of vibrations of their own particular note, and to respond promptly thereto. This response to simple multiples or vulgar fractions of their own tone forms the basis of what we call harmony."

## NEW TEACHERS' MANUAL

"Musical Dictation," by Hollis Dann, a Well-Planned Work on Tone and Rhythm

The first book of "Musical Dictation" and the accompanying "Music Writing Book," by Hollis Dann, professor of music at Cornell University, has made its appearance from the press of the American Book Company.

It is intended to be a manual for teachers and deals with the study of tone and rhythm. As a manual it takes up the various subjects, assigning them to the months of the school year, beginning with December. In this month "Oral Dictation" is considered, followed by "Meter and Rhythm," for January; "Music Reading," for February; "Written Metric Dictation," for March; "Oral Tonal Dictation," for April; "Material for Oral Tonal Dictation," for May, and "Oral Tonal Dictation," for June. This is all supplemented with musical examples and suggestions for the teacher's presentation of the subject for the first year. Then come more in-

"Musical Dictation" and "Music Writing Book, No. 1." By Hollis Dann. The American Book Company, New York, Cincinnati and Chicago. Cloth, 141 pp. Paper, 31 pp.

volved matters for the second and third years, so that by the completion of these exercises the student will be enabled to take simple music at the teacher's dictation.

The "Writing Book" is to be used only in the third year's work, as the writing in the previous years is done on the blackboard. It is a well planned idea and should be looked into by teachers of music in the intermediate schools.

Schumann-Heink in Clarinda, Ia.

CLARINDA, Ia., June 3.—Mme. Ernestine Schumann-Heink sang to a crowded house here recently under the local management of Thomas Hamilton of Amity College. The recital was the greatest success, both artistically and financially, in the musical history of Clarinda and was an unusual treat for this part of the State. The musical taste of this section has very perceptibly improved during the last few years, owing to the work of the Amity and Tarkio conservatories. The great contralto was enthusiastically received and from the first number established that close bond of intimacy with the audience that makes her work so invariably pleasing. Mrs. Katherine Hoffman played the accompaniments in faultless style.

T. H. H.

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## FRENCH OPERA TO RULE IN MONTREAL

Twelve Works in That Language Will Be Given and Only Eight in Italian

MONTREAL, June 10.—The announcement of the casts and répertoire of the Montreal Opera for the forthcoming season, made by President Meighen last week, fully carries out the prediction made in MUSICAL AMERICA at the close of the last season, that the Montreal Opera would henceforth be in the main a French establishment.

With the exception of Conductor Agide Jacchia, his wife, Ester Ferrabini, the soprano, and Natale Cervi, the basso, not a single member of the original Italian company is left in the organization; and, of these, Cervi is as useful in French as in Italian, while it is understood that Ferrabini will make only occasional appearances in such rôles as *Mimi* and *Tosca*, in which the Montreal public would hardly tolerate any other singer.

The Italian répertoire is reduced to eight operas, one of them the half-evening opera "Cavalleria." Of these, only one is new to the Montreal company, and that is "Aida." The French répertoire, in which, however, there is included "Zaza," which it is apparently the intention to have sung in French, includes twelve operas, of which no less than six, including "Zaza," are new to the company and four are entirely new to Montreal.

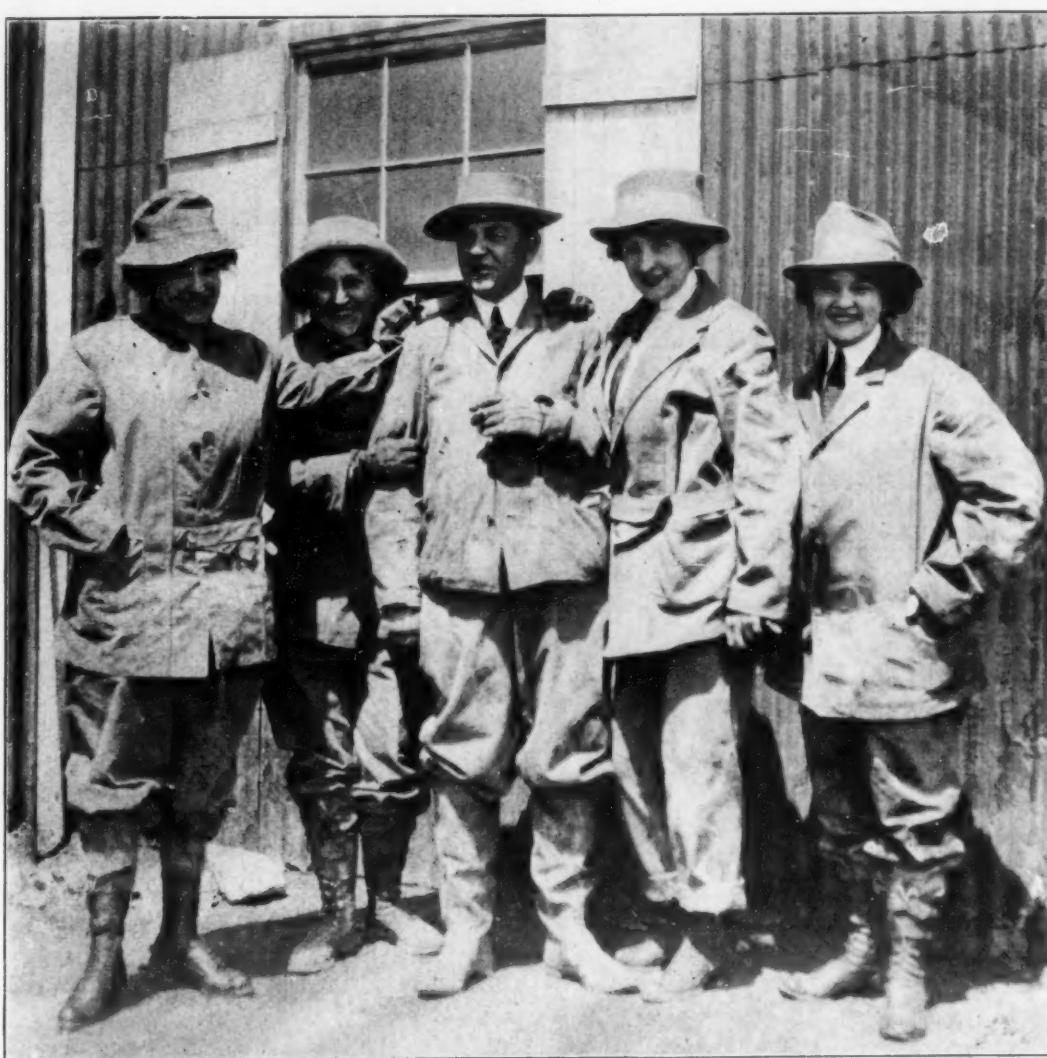
Owing to arrangements with the Boston Opera, the company is enabled to be much more ambitious in the matter of staging than it has ever been before, and it is promised that "Thaïs" and "Aida" will be put on with the completest and most magnificent decorations, and that an adequate ballet will be provided when required.

Most of the new singers are either from Boston or Covent Garden, and one of them, Louise Edvina, is a Canadian and a former Montreal girl, who has reached a position of eminence on the latter stage. The sopranos will be: Ferrabini, LaPalme and Choiseul, re-engaged; Elizabeth Amsden, Edith Barnes, Louise Edvina, Carmen Melis and Evelyn Scotney. The mezzos and contraltos: Courso, re-engaged; Maria Claessens, Jane Deck, Maria Gay, Elvira Leveroni and Jeska Swartz. The tenors: Sachetti and Stroesco, re-engaged; Enrico Areson, Roland Conrad, Arthur Dufresne, Rafaello Diaz, Maurice D'Oisly, Giuseppe Gaudenzi and Leon Laffitte. Baritones: Carmes, re-engaged; Ramon Blanchard, Rodolfo Pernari, Albon Grand, Giovanni Polese and Jean Riddez. Bassos: Cervi and Huberty, re-engaged; James Goddard, Edward Lankow, José Mardones, Bernard Olshansky and George White. The conductors will be Jacchia and Hasselmans, re-engaged.

The price of seats is raised to three dollars, but it is arranged that on Wednesday nights, which last season were left blank, there will be given popular performances at a dollar-fifty, not included in the subscription.

The most important of the newcomers, with the exception of Edvina, are members of the Boston Opera, who will alternate

## MME. RAPPOLD TRIES LIFE IN A MINING TOWN



Mme. Marie Rappold (to the Left), with Lola Carrier Worrell (at Her Side) and Party at the Topeka Gold Mine, Central City, Col.

DENVER, May 27.—Mme. Rappold remained in this State for a short vacation after her engagement at the Spring festival and had such a good time that she plans to return in July. With her daughter and Lola Carrier Worrell, the Denver song writer, Mme. Rappold spent ten days at Central City, where friends of Mrs. Worrell gave a house party. There the prima donna experienced life in a genuine mining

town. The accompanying snapshot shows a group ready to descend into the Topeka gold mine. Mme. Rappold stands at the extreme left and beside her is Mrs. Worrell. One Saturday evening Mme. Rappold and Mrs. Worrell gave a concert at the little local theater for the benefit of the miners, and the house was packed to suffocation. Central City will long remember the visit of this famous artist and her beautiful singing.

in the two cities. These include Amsden, Melis, Gay, Scotney, Fornari, Polese and Olshansky. Maria Gay will, of course, be heard in "Carmen"; Edvina will sing the more modern French rôles, and Scotney will be heard in coloratura parts.

The full répertoire is as follows: French—"Louise" "Thaïs," "Hérodiade," "La Viandière," "Cendrillon," "Le Jongleur" "Carmen," "Faust," "Romeo et Juliette," "Lakmé," "Pecheurs de Perles," "Zaza," Italian—"Aida," "Trovatore," "Tosca," "Bohème," "Butterfly," "Barbiere," "Rigoletto," "Cavalleria." The season will last twelve weeks in Montreal, a week each in Ottawa and Quebec, and three weeks in Toronto. Mr. Jeannette will, of course, remain as artistic director. This will be the company's third season.

Mme. Olga Pawloska, the Montreal-New York girl, who made such a favorable impression by her dramatic qualities last season, will, it is announced, remain in Paris for the season for further study. K.

### Organists Loyal to Native Composers

That twenty per cent. of the compositions played in the seventeen public organ recitals given in New York under the auspices of the American Organ Players' Club in the last year were written by American composers was an interesting feature of the report of the executive committee of that organization presented at its twenty-second annual meeting on June 3. In the number of compositions by one composer, however, Bach heads the list. Four candidates were elected to active membership and an interesting and important address was delivered on "Some Musical Fetishes," by Percy Chase Miller. Following are the new officers and committees: Dr. John M'E. Ward, president; Henry S. Fry, vice-president; Mrs. John Bunting, secretary; Elwood Beaver, treasurer; Laura Wood-Grebe, librarian; executive committee, Henry S. Fry, Rollo F. Maitland, Uselma C. Smith; examining committee, Frederick Maxson, H. S. Fry, Robert F. Maitland.

## OBERHOFER'S MEN END SPRING TOUR

Great Success Attended Annual Pilgrimage of Minneapolis Orchestra and Soloists

MINNEAPOLIS, June 10.—The sixth annual Spring tour of the Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, was brought to a successful conclusion at Duluth, Minn., on June 8. The following morning the orchestra landed in Minneapolis and was met at the station by a large crowd eager to welcome the men home.

The tour has been the most successful in the history of the organization, and while two weeks shorter than the one last year the financial benefits were greater because of increased guarantees. The success of the orchestra in New York and the East last March exercised a most advantageous influence and added to the interest and enthusiasm with which it was everywhere greeted. Mr. Oberhoffer expressed himself as highly delighted with the trip and was especially enthusiastic in his praise of the men and the uniformly good work they had done. He also commented on their great *esprit de corps*, the like of which, he said, was not to be found in any other orchestra in this country.

The tour opened here with a performance of "The Creation" on April 7, the orchestra leaving at its conclusion for Winnipeg. During the nine weeks the organization has given 112 concerts, appeared in fifty-one cities located in eleven States and one Province of Canada.

The following soloists appeared with the orchestra throughout the entire tour: Lucille Stevenson, soprano; Genevieve Wheat, contralto; Joseph Schenke, tenor; Horatio Connell, baritone; Richard Czefronsky, violinist; Willy Lamping, cellist; Henry J. Williams, harpist, and Adelmore M. Hoskins, celesta. In addition to these the following pianists had single local appearances: Della Thall, South Bend, Ind., and Streator, Ill.; Edgell Adams, Birmingham, Ala.; Emil Liebling, Streator, Ill.; W. Gray Tisdale, Sioux Falls, S. D.

In addition to the orchestral concerts several concerts were devoted to the production of large choral works in connection with local singing societies. Among the works given were "The Creation," by Handel; "The Messiah," by Haydn; Verdi's "Requiem," Mendelssohn's "Elijah," Elgar's "Caractacus," Rossini's "Stabat Mater," "Hiawatha's Wedding Feast," Gounod's "Gallia," Grieg's "Olaf Trygvason," Grieg's "Landkunig" and the operas "Faust," by Gounod (2), and Verdi's "Aida" (1).

Adela Verne is the solo pianist with Alboni on her farewell tour of the English provinces.

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## NEW LYRIC COMEDY HEARD IN DENVER

"The Heart Shop" a Poetic Concert by Composer Tureman  
"Elektra" in Pantomime

DENVER, May 31.—A program of unique interest was presented last evening in the Brown Hotel, where the Denver Center American Music Society held its May meeting. An elaborate Greek pantomime, based upon the "Elektra" opened the program. This introduced seventeen fair women, representing mourning women, urn bearers and flower maidens, with Frederica Le Fèvre as the depraved queen, *Clytemnestra*, and Mrs. Claude E. Griffey as the daughter of the murdered king. Massenet's incidental music, as well as an adaptation of his "Elegy," was played during the pantomime by Mrs. Worrell, pianist; Miss Nast, violinist; Mrs. Spalding,

'cellist, and Mrs. Howard, pianist, Mrs. Worrell having arranged the music for this complement of strings. The pantomime was arranged and directed by Miss Lacy, and its success was attested by hearty and prolonged applause from the largest audience that has ever attended a meeting of the Denver Center. The groupings, poses and movements were skillfully conceived and faultlessly executed, and the general picture was of striking beauty.

Following the pantomime Mrs. Dolores Reedy-Maxwell, contralto, and J. L. Jeneskie, tenor, both recent recruits to Denver's professional ranks from New York City, made their initial appearance before the Center. Mrs. Maxwell's refined vocalism and expressive style gave much pleasure. Mr. Jeneskie's appearance was given peculiar interest from the fact that he sang, for the first time before any audience, a tenor aria from Charles Wakefield Cadman's Indian opera, "Daoma," with the composer at the piano. It is an impassioned aria, replete with vocal effects and suggesting, in its piano transcription, an orchestral accompaniment of richness and power.

As a finale to this unusual program there was performed for the first time a lyric

comedy in one act, called "The Heart Shop," libretto and music by Horace E. Tureman of this city. Mr. Tureman took the idea of his story from an anonymous four-minute sketch, and elaborated it into a half-hour libretto. *Love*, grown old in service to the world's lovers, is discovered in his shop, where he sells, from his large assortment, hearts to swains and maidens who yearn for loving companionship. *The Girl* enters as a customer, and to her *Love* displays his wares, faithfully telling the characteristics of each heart offered. The pure hearts she rejects as uninteresting; the blue-blooded one, carrying with it a title, is too expensive for her purse; the black-spotted one *Love* will not permit her to buy. Finally she spies a heart on a shelf, and will have no other. *Love* explains that it is not for sale; that it is merely left to be called for—which, of course, makes the wilful *Girl* all the more determined to have it. Leaving the shop in a rage, she stamps so hard that her own heart drops on the floor. *Love* tenderly picks it up, places it on the shelf beside the one that she covets and which he all along intended for her, and remarks that tomorrow she may return—"who knows?"

It is a pretty conceit, and the parts were excellently played by Mr. Tureman and Mrs. Bessie Dade Hughes, contralto. An orchestra of some twelve pieces, under direction of Mr. Morris Bezman, played the score. The voice parts are entirely in angular recitative. Several obvious opportunities for broad melodic phrases are ignored, and only two or three times in the entire score is there a vocal phrase that even remotely approaches melody. On the other hand, the orchestral parts teem with ingratiating melody. Mr. Tureman is complete master of the orchestral idiom, and this little work is richly scored. The comedy, as he chooses to call it, is apparently a deliberate exposition of the ultra-modern idea of reducing opera to recitative dialogue, with all melody transferred to the orchestra. I should say that Mr. Tureman's little opera is a very good one for those who like that sort of thing. Personally, I should prefer to hear its music played by a good orchestra, undisturbed by its vocal recitative or its dialogue spoken, divorced from music. Incidentally, the composer revealed himself as a clever

character actor, and Mrs. Hughes, whose rich voice has long been a favorite with this public, proved a charming comedienne.

The generous act of a Denver woman, whose enjoyment of our recent May music festival led her to tender the committee in charge her personal check for \$1,000 to help meet the deficit, has evidently stemmed the tide of disappointment, and it now seems that we shall have another festival next Spring. This unexpected donation reduced the deficit to about \$1,600, which means but a 3 per cent. assessment against the guarantors. Without meaning in the slightest degree to disparage the generous impulse that prompted this lady to come to the rescue of the festival, it is significant that, although the avowed aim of the men and women who promote this annual musical feast is to awaken appreciation and support for orchestral music, the gift was offered, not to meet an orchestral deficit but to pay the fee of a prima donna who particularly took the donor's fancy.

Zella M. Cole, who as pianist and soprano has occupied a prominent place in the musical life of Denver during the last two seasons, was married on Tuesday last to Dr. Löf, a well-known Colorado physician. Dr. and Mrs. Löf will sail on June 8 for a six months' sojourn in Europe. Miss Cole was soprano soloist at St. John's Cathedral, Oaks Home Chapel and Temple Beth El.

Mae MacDonald, soprano; Mrs. G. L. Monson, contralto; Frank W. Farmer, tenor; Charles W. Kettering, baritone, and Mrs. J. C. Wilcox, accompanist, will give the first Denver performance of Mme. Lehmann's cycle, "The Golden Threshold," next month, under auspices of the Wilcox Studios.

J. C. W.

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**CHAMPION OF UNKNOWN COMPOSERS**

Conductor Koemmenich, of Oratorio Society of New York, Believes in Seeking Out Men Who May Write the Classics of the Future—One Important Novelty Already Assured for First Season of His Leadership

DISCOVERING musical novelties and introducing them to America is the ruling passion of Louis Koemmenich, the new conductor of the Oratorio Society of New York. Such was the confession made last week by Mr. Koemmenich while outlining his plans for the next season of the choral organization.

"While I revere the classics," declared the conductor, "I want to do everything in my power to encourage the living writers in order that their works may become classics for the coming generations. In my own particular field of choral music I am always on the lookout for new works and my activities in this direction have become so generally known that many Europeans composers are in the habit of sending me their latest efforts. Among these new works is 'A German Mass,' by Otto Taubmann, which I have brought before the officers of the Oratorio Society with the result that the work is to be our novelty for next year."

"It will be interesting to see how the critics receive this composition, as it is the work of one of their own profession, Herr Taubmann being the critical reviewer of the *Börsen Courier* of Berlin. This mass is advanced in its harmonic construction without being ultra-modern. It was originally sung by the Berlin Philharmonic Chorus under Siegfried Ochs, and its success was unmistakable. Taubmann has scored it for double chorus, a quartet of soloists, a brass choir and orchestra. The mass is now being translated into English and it will be taken up at the early rehearsals next season. The public will be able to gain some idea of the magnitude of the task of producing such a choral novelty when it is known that the expense of preparing the music for our use will be \$1,000."

"In spite of my interest in choral novelties I would not for a moment advocate the elimination of the standard works in the field, and our first two concerts of next year will be devoted to 'Elijah' and 'The Messiah.' I do insist, however, upon the necessity of imbuing these works with life in its deepest meaning. Musical standards have changed very much since the time when the choral masterpieces were written, and it is only fitting that the interpretation of such works in 1912 should take advantage of all the modern advancements in musical art. If the composers themselves were alive to-day they would no doubt be the last to object to such readings of their compositions."

"Even if I were so radical as to advocate concerts made up entirely of novelties it would be impossible to conduct such a season successfully for financial reasons. What the public wants to hear especially is the choral music with which it is

familiar, and the novelties must be sugar-coated with the older compositions or else the audience will not accept them. I once tried a season of novelties in Brooklyn and found that the influential music lovers applauded the new works, but politely re-



Louis Koemmenich, the New Conductor of the Oratorio Society of New York

trained from contributing to the support of the season. Since then I have been a wiser modernist."

Aside from his conductorial activities Mr. Koemmenich has been a composer of many choral numbers such as "Wer weiss wo," which won the first prize in the national Sängerfest of 1900.

Mr. Koemmenich's Brooklyn studio is of special interest to musical people in its library of compositions which have been dedicated to him and in the gallery of autographed portraits, such as the photograph

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**HEINEMANN IN SAN FRANCISCO**

One of Several Noted Artists Appearing Before Institute of Teachers

SAN FRANCISCO, June 3.—The three days' session of the Annual Institute of the Teachers of San Francisco, at the Alcazar Theater, was the occasion for the appearance of several noted artists.

On the closing program Wednesday afternoon Alexander Heinemann, the *lieder* singer, gave great pleasure by his rendition of two groups of songs, "Talismane" (Schumann), "Litanei and Wohin" (Schubert), "Teufelslied" (Haile), "Die Nächtliche Heerschau" (Loewe), "Robespierre" (Hermann) and "Die bieden Grenadiere" (Schumann). Mabel Riegelman, of the Chicago Grand Opera Company, also participated in the program. Her beautiful soprano voice was heard in "Non so piu," from Mozart's "Figaro"; "Irish Folk Song" (Foote), "Open Secret" (Woodman), aria from "Pagliacci" (Leoncavallo), "Rococo Ständchen" (Helmund) and "Ecstasy" (Rummel).

Signor Avedano, the local baritone; George Kruger, the pianist; a trio including Edna Cadwalader, violinist, Mabel Stierlen, cellist, and Grace Hendricks, pianist; Mrs. M. E. Blanchard, contralto; Edna Wilcox, pianist, and Manuel Carpio, tenor, were the other artists who assisted.

A unique program was presented on Saturday evening at Scottish Rite Hall when a literary and musical evening was given over to Ibsen and Grieg.

The Grieg numbers were "Den store hvide flok," sung by the Norwegian Singing Society, baritone solo by L. A. Larsen; Hether Wismar, the local violinist, with Frederick Maurer at the piano, played "Saerentjens Sondag" (Ole Bull), Allegretto Quassi Andantino from Grieg's Sonata in F, and the Grieg Sonata in C Minor, op. 45. Ingeborg Resch Pettersen gave several soprano solos. R. S.

**Kathleen Parlow to Spend Summer and Fall in Europe**

Kathleen Parlow, the violinist, sailed for a Summer abroad last Saturday, June 8, on the *Königin Luise*. She will again meet Leopold Auer in Dresden, where he goes this year to teach for the Summer instead of to London, where he has received his pupils in recent years. Miss Parlow will play during the Fall in Russia, at the Kussewitzky Concerts and in recital and concert in Berlin, Vienna and very likely Paris. The time of her return to this country is at present unsettled.

**Soloists for Maine Festival**

Mme. Lillian Nordica has been engaged as principal soloist for the Maine Musical Festival, which will be held in Portland, Me., on October 14, 15 and 16. Others who will sing are Marie Rappold, Carrie Bridewell, Julie Lindsay, Elena Kermes, Frank Ormsby and Salvatore Giordani. There will be a chorus of one thousand.

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## VIENNA VERDICT ON "BANADIERTRICH"

Siegfried Wagner's Opera Magnificently Staged at the Hofoper—The Music Dramatic and at Times Beautiful, but Chance of Lasting Success Seems Small

Bureau of Musical America,  
Vienna, Ploosgasse 6 (IV),  
May 24, 1912.

THE death mask of Beethoven, its pallor accented by the deep blue of the background from which it stands forth in striking relief, appropriately heads the posters announcing the Vienna Musical Festival Week, and greets the eye from all conspicuous places. Great preparations are under way for this so-called "week," which will, however, extend from June 21 to July 1, hence quite eleven days. In the program there is now included among the "Kunstwanderungen" (art pilgrimages) a visit to the fine old monastery at Klosterneuburg on the Danube, famous for its wine cellars. In the chapel there will take place in the forenoon a pontifical mass, at which Haydn's Holy Mass in B, a Gregorian Choral, a Graduale by I. Mitterer and an Offertory by V. Groller will be performed. An inspection of the historical building will then follow. The detailed program of the folk-song concert will be published shortly. In Smetana's opera, "Dalibor," Burrian will sing the title rôle. The artist arrived in Vienna last week and is appearing at the Hofoper with great success as Siegmund and Siegfried in the "Ring of the Nibelungen." It is owing to Director Gregor's efforts that an amicable arrangement has been effected regarding the singer with the Dresden management. Burrian will further appear during the present season in the "Evangelimann," in which Edna de Lima will sing the leading female part. In the coming season he will appear as Tannhäuser in the Paris version of the opera bearing that name.

Siegfried Wagner, who was in Vienna last week for the first production here of his "Banadietrich," expressed his gratification that this Paris version, the maturer

work of his father, was at least to be brought out at the Hofoper, and said that such had always been his father's wish.

### The Staging Masterly

For "Banadietrich" the stage master's art accomplished wonders at the Hofoper. The difficult problems presented in the various scenes were solved to entire satisfaction. At the close of the first act the devil flew away with Dietrich on a wonderful mythical monster (the modern airship is its realization); at the close of the second act the trees shed a shower of golden leaves, and at the end of the third the apotheosis discloses the erring knight in the arms of Schwanweiss, whose love has redeemed him, at the bottom of a lake surrounded by floating water sprites, and one involuntarily thinks of Gretchen, Faust and the Rhine Daughters. Incidental wonders, such as the mad whirl of the wild huntsmen, the apparition of a headless rider as a warning to Dietrich of what awaits him, and a bodily (bony) presentation of death ready with his scythe to cut down the sinner, but who is himself felled by Dietrich's sword, excite sincere admiration of stage technic. The opera was favorably received, the composer having to appear in response to insistent calls after each act. At its second performance, when Siegfried Wagner himself conducted, the enthusiasm was even greater.

The name "Banadietrich" is a combination of Dietrich and "banned"; the punishment that followed upon the erst pious knight's sin of laughing aloud in church during holy communion. The action is taken from a book of legendary lore by Theodor Vermalekem. The opera opens with the storm of battle. The fortune of arms is turning against Banadietrich. The devil, in the guise of Raunerat ("Adviser"), whispers counsel that if Dietrich will give up his consort, Schwanweiss, the water sprite who once saved his life, he will gain the victory over his enemies. Dietrich finally yields. During the solemn services over the heroes fallen in the battle Raunerat's impish pranks outside the church door arouse Dietrich's laughter. Thereupon follows the ban. The devil gets Dietrich more and more into his power, excites his jealousy of Wittich, whom he discovers trying to console the discarded Schwanweiss, draws on and wounds him. Schwanweiss then departs with him, promising to heal his wound. But love him she cannot, and finally, in despair, she returns to her native element.

### Music Always Dramatic

The music accompanying these doings is always dramatic and at times beautiful. A spirited march in the first act and several ensemble numbers are worthy of note; the solemn music of the obsequies over the fallen heroes is interrupted by short, jerky passages of the flute, the jeering intermezzos of the devil at the church door. The numbers allotted to Schwanweiss are melodious, in particular her "swan" song before she disappears in her native lake. Wittich's apostrophe to the sun is a lovely bit of music, and it was so effectively sung by Miller that a spontaneous burst of applause succeeded.

The devil, excellently sung and acted by Hofbauer, has some characteristic, tripping measures, veritable waltz motives at times, in his ironical explanation of the doubtful relations of the couple, Wittich and Schwanweiss, to the good lady who has given them shelter. The overture to the third act is finely descriptive of the chase of the wild huntsman, into whose

following Banadietrich is about to be forever enrolled.

Despite the undeniable beauty of much of the music and the great splendor of the stage setting, it is hardly likely that this opera of the younger Wagner will hold the boards longer than have any of his previous efforts. The greatest success so far was had by the "Bärenhäuter" some thirteen years ago, when it drew twenty full houses in Vienna and proved an excellent pecuniary venture. However, the director of the Royal Opera at Budapest, who was present at the première, was so impressed by "Banadietrich" that he at once repaired to the composer's box and acquired the rights of the work for the Hungarian capital.

On May 12 the concert of the Wiener Sing Akademie took place at the Grosser Musikverein Saal under Bruno Walter's lead. Though the time was noon and a wonderfully sunny Spring day tempted to outdoor enjoyment, the attractions of Mozart's Requiem performed by the Philharmonic Orchestra with the soloists, Margarete Loewe, of Berlin, Flore Kalbeck, Georg Maikl and Richard Mayr, of the Hofoper, were strong enough to fill the hall with a large audience that gave expression to its pleasure by enthusiastic plaudits.

## BROOKLYN SOPRANO'S DEBUT

Miss Jacobson, After Long Study Abroad, Gives Recital in Home City

Fresh from her vocal studies abroad under De Reszke and Marchesi, Stella Geneva Jacobson, soprano, held a recital on Monday afternoon in the auditorium of the Swedish Lutheran Church, Brooklyn. Among her hearers were many who remembered her as a little flaxen-haired girl eighteen years ago, the daughter of the newly appointed pastor of the church. A more interesting place for her début could scarcely have been chosen.

Miss Jacobson sang an aria from Saint-Saëns's "Samson et Dalila"; "Gebet," by Wolf, and Grieg's "Ich Liebe Dich." "L'Absente," "J'Oublierai," "Que Devinent les Roses" and "L'Clavecin" compositions by Gaston Paulin, also one of Miss Jacobson's teachers, were sung with fine effect. The last named song introduced an obbligato played by Katherine Platt Gunn, violinist. The "Jewel Song" from "Faust" was followed by "Come Unto Him" from Handel's "The Messiah," sung with organ accompaniment.

A pupil of Gabrilowitch, Alberta P. Price, was Miss Jacobson's accompanist. She played conservatively and sympathetically.

"Till Majdag," by Peterson-Berger; "Hvad Jag Har Lofvat," by Behrens, and "Irmelin Rose," Peterson-Berger, other numbers on Miss Jacobson's program, were well rendered and the more pretentious "Seguidilla" from "Carmen" won appreciation. "Marguerite," by White, displayed the personal charms of the singer to excellent advantage.

Miss Gunn, whose ability is known in Brooklyn, showed verve as well as technic in her violin playing. "Adagio" from the Ries "Suite," op. 34, and "Perpetuum Mobile" were handled with brilliance. Other numbers given by Miss Gunn were "Swing Song" by Barnes, the "French Song," "Canzonetta," D'Ambrosio, and "Hejre kati" by Hubay. G. C. T.

With a chorus of over 700 voices Nowowiejski's oratorio "Quo Vadis?" which has been heard in New York, will be featured at the festival in Bautzen, Saxony, this month.

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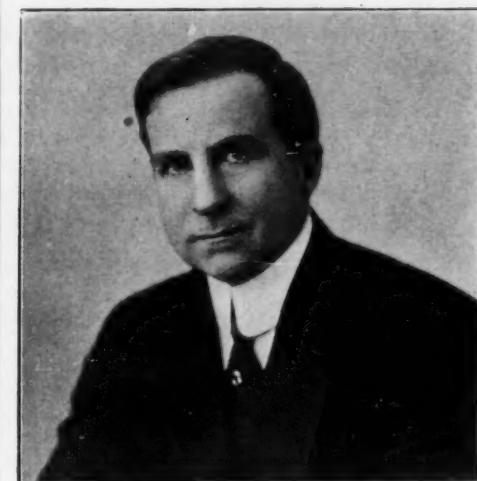
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**HENRI SCOTT**  
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Mr. Scott's Recent Successes in Concert

### NORTH SHORE FESTIVAL (Evanston, Illinois)

It remains to speak of Mr. Scott who interpreted the parts of Valentine and Mephistopheles in "Faust." This artist—a member last season of the Chicago Opera Company—sang his music with resonant tone. It is a big voice that went to the reading of "Even Bravest Hearts May Swell," and Mr. Scott uses it well.—Chicago Record-Herald.

Henri Scott was an unctuous Mephistopheles, though why he added the commonplace aria of Valentine in place of the proper "Calf of Gold," which has so much more quality to it, we do not understand. He sang it well, but we should have much preferred hearing him sing the other. His diction is something altogether out of the ordinary and he appeared to take particular delight in springing lightly from English to French, probably because he knew he did it so well. His voice was in fine shape, seemingly fuller and more resonant than when we heard him last Winter and he fitted right into the part.—Chicago Evening Post.

Henri Scott was an excellent, almost a picturesque Mephistopheles.—Chicago Daily News.

### RICHMOND FESTIVAL

Henri Scott, smooth shaven and magnificent in physique, came before his hearers and sang "Le Tambour Major," which may be interpreted as "The Drum Major," a stirring military song from the opera "Le Caid," by Ambroise Thomas. The song made a hit and Mr. Scott, after three recalls, obliged with an encore. He chose Mozart's great basso solo from "The Magic Flute" which bears the English title of "Who Treads the Path of Duty."—Richmond Virginian.

Mr. Scott, a heavy, resonant bass, gave with fine effect and great power of voice "Le Tambour Major," from Ambroise Thomas' "Le Caid," exhibiting the same flexibility and breath control that enabled him to sing so successfully "With Joy the Impatient Husbandman" from "The Seasons" (which he sang here several years ago). He sang for encore the familiar aria from Mozart's "Magic Flute," in which he ran down to E below the bass clef in a clear, resonant tone.—Richmond Times-Dispatch.

Never before had a Richmond audience heard such singing as that of Homer, Gluck, Martin and Scott in the final "Rigoletto" quartette. The solos and duets were exquisite beyond words, and the house sat spellbound, loath to leave, many remaining in their seats as in a trance several minutes after the final number had been sung and the artists had left the stage for good.—Richmond Evening Journal.

All four were such perfect singers that they were repeatedly encored—Riccardo Martin, Louise Homer, Alma Gluck and Henri Scott. The closing quartette from "Rigoletto" gave each artist the opportunity and each then and there made a last deep impression upon musical Richmond.—Richmond News-Leader.

### PITTSBURGH

As Mephistopheles, Mr. Scott carried off first honors of the concert and proved its bright particular star. Mr. Scott was not unknown to Pittsburghers, having been heard here during the opera season last winter. He has a rich, full bass voice and he is every inch an artist. The audience liked best his "Calf of Gold" and the "Serenade," and demanded encores, which were given in French.—Pittsburgh Sun.

Henri Scott, in the role of Mephistopheles, was undoubtedly the star of the performance. He is not entirely unknown here, having appeared in two of the three performances given by the Chicago Opera Company in this city last February. His experience gained on the operatic stage stood him in good stead in his most effective portrayal of the arch fiend. His splendid resonant bass voice and his intimate knowledge of his part earned him the greatest favor of the audience. The "Calf of Gold" and the "Serenade" with its mocking laughter were repeated on insistent demand.—Pittsburgh Times.

The Mephistopheles of Henri Scott was a delightful performance in every particular. His voice is a rich, virile bass and is used consummately and with the inward poise of the true artist. Of course the two great solos, "The Calf of Gold" and the "Serenade," were eagerly awaited, and no one was disappointed in the manner in which they were sung. Both were graciously repeated by the soloist, he singing them in the original French.—Pittsburgh Dispatch.

Henri Scott sang Mephistopheles in a deep, rich bass voice and easily was the stellar attraction. His encores were given in French.—Pittsburgh Post.

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## AN AMERICAN LEADER OF MILAN MUSIC

## Influential Work of Mme. Norri-Baj—Viola Tree Becoming an Opera Singer

MILAN, May 15.—The international importance of Milan as a music center is attested, among many other things, by the size of the American colony, which includes a number of our compatriots who have risen to a position of extraordinary musical influence. An example of such an American is Mme. Margaret Norri-Baj, who, American born, has been a resident of Italy for eighteen or twenty years. She is married to an Italian and was formerly one of the leading opera contraltos of the country. In the course of time this Italianized American woman has gathered about her a circle of rising musicians of acknowledged talent and her studio is sought by many American and Italian vocal aspirants.

It is by no means an exaggeration to say that the studio of Margaret Norri-Baj is to-day one of the musical centers of Milan. And this is but natural, as Mme. Norri-Baj is continuing the honored traditions of her old master, Alberto Leoni, the famous professor of the Milan Conservatory. For seventeen years she has been co-operating with the venerated old master, from whose school many of the most famous singers of the present age have graduated, beginning with that eminent tenor, Rubini, who forty years ago was long the idol not only of La Scala but of the whole world.

In spite of all his almost phenomenal attainments Leoni to-day, at the age of eighty-seven says bitterly that he has never yet had either the pupil or the material to make a really great singer! He declares that without doubt the loveliest voice that ever existed was that of Carlotta Patti—the sister of Adelina—who unfortunately was a cripple. It is useless to enumerate the great singers whose names have become household words in the musical homes of Italy who were sent out into the world by this incomparable master.

Mme. Norri-Baj's reputation in the world of singing has been attained through her ability to correct immediately those defects which prevent a natural production of tone. She expects to surprise the world next Winter with a new *Carmen*—a young Spanish girl with an unusually rich voice and charming personality. In addition, a light soprano and several opera tenors are to be launched upon their operatic careers in the coming season. Of one of the tenors especially, a Milanese, high hopes are entertained.

Another interesting pupil of Mme. Norri-Baj is Viola Tree, the famous daughter of Sir Herbert Beerbohm Tree, of His Majesty's Theater in London. Miss Tree, well remembered as an actress, has had two splendid offers, one for "Traviata" at



Mme. Margaret Norri-Baj, the American Singing Teacher of Milan

Udine and the other for "Adrienne Lecouvreur" at Terni.

I had the pleasure of hearing Miss Tree in Norri-Baj's studio and so of noting the metamorphosis from actress to singer. The beautifully arched ceiling of this studio tends to produce excellent acoustics, exceptionally well adapted for showing the beauties of the voice and, as my hostess laughingly declared, "for hiding the defects." But there were no defects apparent in Miss Tree's singing, which gave proof of what unerring guidance can do for the voice. The soprano of Miss Tree possesses an unusually beautiful quality and her enunciation, as is to be expected, is perfect. With her imposing stature and this voice she ought to be a magnificent *Sieglinde*. If her débüt at the end of this month will have the success that is expected, her triumph will be the greater, as the prejudice against foreign singers is very strong in Italy.

In Mme. Norri-Baj we have an American woman who has made her art respected by the most critical of Italians and who is so much appreciated abroad that her class contains more Italian students than English or American.

O. P. JACOB.

## Maryland Blind Musicians in Concert

BALTIMORE, June 3.—A concert of unusual interest was given by students of the Maryland School for the Blind on May 30 under the direction of Charles H. Bochau, who has had charge of the music department of the school for a number of years. He has accomplished wonderful results. The program consisted of difficult works for piano, violin and voice, which were exceedingly well rendered. There were also selections by the School Chorus, four piano numbers for four hands and Swedish folk dances by eight young women students in costume with music by two violin male students, also in costume. The concert was an artistic success.

W. J. R.

## Rhode Island Federated Music Clubs Hold Annual Meeting

PROVIDENCE, June 5.—At the annual meeting of the Rhode Island Federation of Music Clubs Dr. W. Louis Chapman, formerly organist at the First Congregational Church, was elected president. The power of good music to uplift and regenerate a community was strongly emphasized by a brief address delivered by President

Faunce of Brown University. Dr. Chapman presented the report of the work in connection with the public library, in which he announced a series of free organ recitals to be given in the early Autumn, at which the works of modern composers will be presented. Lectures on the composers will supplement the series. Roswell Fairman, director of the recently formed Providence Symphony Orchestra, recommended the establishing of a fund for the maintenance of the orchestra, and advocated the giving of concerts for school children and wage earners at low prices. In addition to the president the following officers were elected: vice-presidents—Albert T. Foster, director of the violin department at Wellesley College, Mrs. George A. Deal and Mrs. William H. Sweetland; treasurer, Everard Appleton; secretary, Mary E. Davis.

G. F. H.

## WHEN 1094 MEN PLAYED

## That Number, Heard by 60,000, Took Part in Boston Jubilee in 1869

"The visit of the London Symphony Orchestra to Kansas City reminded J. M. Coburn of the greatest concert he ever heard," says the Kansas City *Star*. Mr. Coburn has in his possession a copy of the program of the National Peace Jubilee Concert, held in Boston, June 17, 1869. This concert, one of the most remarkable ever held, was projected by P. S. Gilmore, of Boston, as a celebration of the peace following the Civil War.

A remarkable feature of the concert was the Grand Orchestra, composed of 1094 pieces, the largest orchestra ever assembled in this country. It consisted of the following instruments: 115 first violins, 100 second violins, 65 violoncellos, 65 violas, 85 double basses, 8 flutes, 8 clarinets, 8 oboes, 8 bassoons, 12 horns, 8 trumpets, 9 trombones, 3 tubas, 10 drums, 25 piccolos and flutes, 20 E flat clarinets, 50 B flat clarinets, 50 E flat cornets, 75 B flat cornets, 75 E flat alto horns, 25 B flat tenor horns, 50 tenor trombones, 25 bass trombones, 25 B flat baritones, 75 E flat bass tubas, 50 small drums, 25 bass drums, 10 cymbals and 10 triangles.

The overture "Fra Diavolo," by Auber, was arranged for the orchestra of 1,000 performing the solo part. Another number on the program was the grand march "Peace Festival," composed for the occasion by Janotta.

"The concert was one of the largest ever held," said Mr. Coburn, who is a vice-president of the Kansas City Symphony Orchestra Association. "On the night I was there there were more than 60,000 persons attending. Think of it—enough people to fill six convention halls gathered together to hear one concert."

## HENDERSON TALKS ON OPERA SINGERS' VOICES

## Neither Better Nor Worse Than Those of Long Ago, Music Critic Tells Laryngological Society

PHILADELPHIA, June 3.—At the recent annual meeting of the American Laryngological, Rhinological and Otological Society, in this city, one of the speakers was William J. Henderson, the New York music critic, who, for one thing, talked about opera singers and their voices to-day as compared with the vocal organs of those who sang for the operatic audiences of past generations.

"The voices of our opera singers," declared Mr. Henderson, "are no better, if no worse, than those of long ago. But one new thing of any great practical value has been discovered since 1700, and that was the invention by Garcia, in 1855, of the laryngoscope, which has made possible certain cures and the remedying of certain voice defects which had not been reached before." It was also pointed out by Mr. Henderson that, excepting in a few physiological details, the vocal teachers of to-day know little more than those who had the training of voices some two centuries ago.

In a symposium on the standardization of tone in voice production Mr. Henderson expressed the belief that the new pedagogy in vocal art would be founded on sound psychological principles, thus building up a general and authoritative science.

Another speaker, Dr. G. Hudson-Makuen, stated that a well-known Philadelphia singer had told him that his professional career had nearly been ruined by his efforts to live up to the prescriptions of a teacher who had taught him along physiological lines. Dr. Hudson-Makuen said that both the physiological and psychological sides apparently had their merits and demerits. There were also speeches on topics relating to vocal art, voice production and voice analysis by Prof. William Hallock, of Columbia University; Dr. Floyd Muckey, Mr. and Mrs. Henry Howard Brown, of Colorado Springs, and Dr. Frank E. Miller, of New York. Several local singers of recognized ability were used as "exhibits," and their vocal defects pointed out, with instructions how to remedy them.

A. L. T.

Ernest Schelling, the American pianist, is to play in London again shortly as soloist of a concert to be conducted by Willem Mengelberg, of Amsterdam.

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New York, June 15, 1912

### THE BACH FESTIVAL

The rehabilitation of the Bach Festival, recently accomplished at Bethlehem, Pa., under the direction of its previous conductor, Dr. J. Fred Wolle, marks the continuance of one of the most interesting and significant musical events of America. For years, before Dr. Wolle removed to San Francisco, Bethlehem was the Mecca of Bach worshippers. And worshippers they were truly, for nowhere in America has such a continuous reverential attitude to music been created in a large body of people as at these festivals.

The fact is remarkable, not that Bach's music should inspire reverence, but that a Bach cult should gain such a foothold in America, so far from the time and place of its hero, and here where the national liking is supposed to be for music of a less profound and austere character.

Two circumstances are responsible for such a possibility, and these are—Bach and Dr. Wolle. Without the latter's enthusiasm and devotion, or, in fact, without the enthusiasm and devotion of *one* man with the necessary ideal and energy, the phenomenon would be impossible.

And still it seems strange, in some respects, that such a devotion, in what might be called a popular way (for the Bethlehem phenomenon is communal), should center itself upon Bach. For, although Bach is perhaps the greatest melodist that ever lived, no one whistles his melodies, comes away from a hearing of Bach's music with his tunes "going" in one's head, or thinks of him with reference to particular melodies, except, perhaps, the special student and lover of Bach.

He is, in fact, usually regarded as a "musician's composer," delectable to the initiated, and perhaps the last for whom the student of music conceives a genuine liking. Great musicians and musical authorities are ever and anon pausing in their courses to point back to Bach as the most stupendous musician of all time, as the one who did everything that was to be done, and who forestalled all modernity; but the man of the street knows him only as a name, if he knows him at all, and even for the confirmed symphony-goer he is an unexplored country, a dim greatness of the past, known only by an occasional fragmentary reflection in the present. Fragmentary, for the heard, of Bach, is to the unheard as a pailful of water to the ocean.

Beethoven, Wagner, Chopin, Schumann, all the greatest musicians, have offered their tribute to Bach, and have looked upon him as the very foundation floor of

the musical cosmos. Yet with all that the great musicians have learned from Bach, the music of no one of them sounds like his. The school has vanished and dissolved into this one oceanic man. The modern musician persists in this devotion and this attitude, and yet Bach's music bears no generic resemblance to the nervous, colorful, dramatic music of the modern world.

It is common for the musician of to-day to tell you that no matter what you write, or what is written, you will find it in Bach if you look for it. This is true in the sense that in the cosmos of Bach's polyphony can be found indications of every sort of melodic phrase and every sort of dissonance. It is far from true, however, in the sense of finding modern psychology, those soul-states that have been expressed by composers since Bach. It may be possible to find the roots of Beethoven's most daring dissonances, or Wagner's most potent melodies, in Bach, but the essential soul of Beethoven and Wagner are not to be found there. If they were, there would be no need of a Beethoven or a Wagner. The pleasure that one derives from Bach may be profound, but it is not the same pleasure that one derives from Chopin.

Bach was not a "musician's composer" in his own day; he was a composer for the masses embraced by his church. Nevertheless, so potent is he, so unexplored, so unexhausted, so eternally fresh, that it needs but a little true sympathy of attitude to make a Bach-lover of any person with a soul for music, and if such a leader and idealist as Dr. Wolle can succeed in creating such an attitude among a community of people, it then becomes conceivable that Bach's music can become the basis of a popular movement to-day. And such a movement must necessarily partake of the reverential spirit that breathes eternally through that music.

### OPERA COMIQUE AT THE CENTURY THEATER

The probable conversion of the Century, formerly the New Theater, into a home for opera comique in New York City is a gratifying circumstance as regards the future of this form of opera, all too little cultivated in America in its better aspects, as well as an excellent disposition of this fine theater building.

The establishment of such an opera under the auspices of the Metropolitan Opera Company would insure the stability of the enterprise and accomplish more than anything else for the promotion of the best in the lighter forms of opera in America. Aside from a few notable exceptions, America has had a long course of "comic operas," which, while they have undoubtedly filled a place in the entertainment of the nation in its cruder stages of development, have been a disgrace to the name of true/comic opera. A change must surely come about in the course of time; but it can come about only with a greater combination of knowledge and power than has existed in the past.

The testimony of short-sighted traders in the present style of musical stage play notwithstanding, there is no doubt whatsoever that Americans will appreciate true comic or light opera if it is good, and especially if it is appropriate. The light operas of the old world have played, and will play, their important part in this growth in America; but the American love of the musical stage, the enormous opportunity which America offers for dramatic representation in this form, and the great and increasing amount of native talent will in the course of time cause a native comic opera of a higher sort to play the major part.

Americans are said to be lacking in the appreciation of satire, and yet the British satirical style, as exemplified in the operas of Gilbert and Sullivan, has met with an astonishingly cordial reception in this country. But "comic opera" must also include "opera comique," which admits of works of the style of "La Dame Blanche," and the operas of Offenbach and even Marschner.

With the presentation of such works the Americans will wake up at last to the fact that they have all these years been missing one of the keenest delights of the musical world, one to which Europe has been awake for many years. American composers should find here a field exceptionally congenial, in that such opera does so hardly find its way to production in America as native grand opera, and does not present the distasteful qualities to the artistic sense that are presented by the usual present-day musical stage play.

Beyond this matter of the advancement of native comic opera such an enterprise as that now projected by the Metropolitan Opera Company will provide a training school for American singers singing in their own tongues. This should be of incalculable benefit to the operatic future of America, in both the grand and comic sense, and should be heartily welcomed by the advocates of "opera in English." It may, it is true, sidetrack somewhat from the Metropolitan Opera House the issue of opera in English, but it will meanwhile be laying the foundations for surer advance in

this movement, and may happily effect a systematization in the instruction of the art of singing in the English tongue.

### POPULAR PROGRESS

The street concert recently given by the pupils of the Music School Settlement in New York, under David Mannes's direction, adds another to the increasing list of events marking a popular response to good music in America.

It is one of the most striking musical features of America to-day—this discovery that the "common" people are not bound up heart and soul in ragtime, and that they have it in them to rise, and to rise easily, to music of a higher order.

Why has this fact not been discovered before? Mainly, perhaps wholly, because the right conditions were not provided. What is not possible under one set of conditions is perfectly possible under another.

Not until the East Side, *en masse*, can express itself in response to music can it become known of what the East-sider is capable. And this can scarcely be done by transplantation. One must be socially at ease to enjoy music truly.

The People's Institute has revealed wonders with regard to the East-sider's appreciation of good music. But it is only the occasional one who will get so far out of his rut as to go to a concert. The concerts of the People's Institute represent one of the most beneficial movements in New York. Nevertheless, its audience must necessarily be composed of individuals from different districts, individuals having the initiative to attend the concert.

The concert by the Music School Settlement establishes a new set of conditions, in that the music reaches every soul within a given radius, independently of his initiative or special love of music. It represents a different test condition, and one that is more problematic. That the response should have been one of such universal appreciation is evidence that the conditions of the test were not too severe, and that the common mass, as it is found in the street, is capable of valuing music of a better order than it ever hears otherwise.

What a still greater familiarity with such music can accomplish with regard to popular appreciation it is simply impossible to prophesy. The human soul is infinitely tractable, and may be led to unexpected heights by an appeal which is made in a sympathetic manner. And life seen from a height, and remembered, is never the same again. One cannot estimate the influence upon individual lives of elevations inspired *en masse*, and the constantly growing movement toward reaching the people in the broadest possible way with music, is likely to prove one of the greatest forces for upliftment in American life.

The Music School Settlement experiment should be followed up with fervor, and we have the assurance of Mr. Mannes that this is to be done. The task is in excellent hands.

### PERSONALITIES



Festival Colleagues in the South

George Hamlin, the American tenor, who now divides his time between opera and concert, and Mary Garden are shown above at Asheville. The snapshot was taken shortly after the Spartanburg festival, at which both artists appeared.

Caslova—Maria Caslova, the young violinist, has a penchant for orchids. At one of her recent concerts she was presented with twelve dozen of them.

Fay—Amy Fay, the pianist, declares that she never likes to play a recital unless she can have at least one Beethoven number on her program.

## OFFER BIG PRIZES FOR PIANO MUSIC

St. Louis Publishers Conducting  
\$3,000 Contest for Composers  
of All Nations

There have been frequent attempts to hasten the musical productivity of this nation through the medium of prize contests. Some have been more successful than others. There have been contests for symphonic and chamber works, contests for songs, contests for operas, and while none of them seems ever to have brought out a work of supreme distinction they have, at least, been instrumental in bringing to light compositions which could ill have been spared, compositions marked by a great variety of interesting elements.

The latest American city to become the home of a prize contest is St. Louis, whose Art Publication Society has recently made an offer of \$3,000 for three different kinds of piano compositions—a field usually neglected in prize contests. For once the contest is not to be regarded as being for the sole benefit of struggling American composers. Its scope is broader, for it is open to composers the world over. It is hoped that many admirable manifestations of modern musical progress will be brought to light as a result.

The Art Publication Society, which annually supplies over half a million copies of piano music to schools and conservatories throughout the United States and Canada, is anxious to add to its library fifty characteristic compositions of the greatest living writers. These compositions, however, are not to be of a variety cast in highly developed and extended forms. There are to be three classes of works; the first a brilliant and effective concert piano solo, suitable for public performance by an advanced pianist. The precise nature of the form is left to the discretion of the composer provided it be not too involved. No fugues, variations, nor anything of so elaborate a character is desired. Furthermore the piece must be of a melodious character and not exceed ten minutes in performance.

The second class calls for a melodious and attractive solo of the *salon* type, the technical difficulty of which is not to surpass the sixth grade. The form is unprescribed, but the work must be suitable for public performance by good amateur pianists. The third class calls for a set of three piano solos in contrasted moods and keys, each solo having a poetic title written for and appealing to young players. In difficulty it is not to exceed the fourth grade.

The first prize in each class will be \$500, the second \$300 and the third \$200. Any composition to be eligible for a prize in either class must in the opinion of the judges be of the required grade of excellence. These judges will be George W. Chadwick, Arthur Foote and Ernest R. Kroeger.

Such compositions as receive prizes will become the exclusive property of the Art Publication Society without payment of additional fee or royalties. However, as the competition covers only fifteen works out of the fifty desired the society reserves the right to buy of the composer at a price agreed in each instance, such pieces as, while not deemed worthy of the prizes are, nevertheless, of distinct art value. All compositions accepted will be bought outright and paid in cash, no royalty rights being considered since the elaborate publication intended, with its exceedingly wide distribution and the fact that conservatories are not called upon to pay for these prize compositions at a figure commensurate with their cost, make it necessary for the society to control all rights from the author. Yet the society expects no immediate profit in this competition. Its governing object is to acquaint the many thousand students using its publications with the best modern composers of the world. Seldom, if ever, has so inviting an opportunity for composers of originality been offered since under prevailing conditions every composition is supposed to find a market at a profit.

The competition closes on October 1, 1912, when all compositions must be in. They are to be marked with the class for which they are entered. The author must employ a motto or a *nom de plume* instead of his own name. The latter must, how-

ever, be sent together with his address in a sealed envelope in which is also to be enclosed the pen name which has been used. This envelope will not be opened by the judges until after the decisions have been rendered. Composers must also send biographical sketches and photographs with their music. They are also advised to keep copies of their compositions for the society will not be responsible for manuscripts lost in transit. Composers are urged to send their compositions by registered post. Rejected ones will be returned on receipt of postage.

One of the features of the competition will be the superior style in which compositions will be published. Each will bear the composer's portrait and will also have a biographical sketch and a list of his other compositions, together with a description of the poetic idea of the work and suggestions as to the study needed to give a successful performance. The composer must furnish this material after his work has been accepted, preferably written in English.

All correspondence is to be addressed to the Prize Competition Dept., Art Publication Society, 1000 No. Grand Avenue, St. Louis.

### ABORN SINGERS RISING

Phœbe Crosby Engaged for Damrosch  
Opera—Success of Two Others



Phœbe Crosby, Soprano, Who Has Been  
Engaged for Damrosch's Light Opera,  
"Dove of Peace"

Phœbe Crosby, a young American soprano, and a pupil of Oscar Saenger, recently discovered and brought out in the Aborn English Grand Opera Company, has been engaged for the cast of the new Damrosch opera, "The Dove of Peace," to be produced in the Fall. Miss Crosby had appeared in concert, but had never sung in opera until she made her début with the Aborn forces in April of this year, with which organization she assumed the prima donna rôles in "La Bohème" and "Tosca." Mr. Damrosch heard her sing, and immediately opened negotiations with Messrs. Aborn to secure her services.

Two other former Aborn stars, who have been engaged to sing in more pretentious organizations, are Lila Robeson, contralto, who goes with the Metropolitan Opera Company next season, and Estelle Wentworth, lyric soprano, who has contracted to sing at the Grand Ducal Opera in Anhalt-Dessau, Germany.

### Leschetizky Hears Pupils of Howard Wells

BERLIN, May 19.—Howard Wells has just returned from Vienna, where he has been on one of his regular trips with pupils to play for Leschetizky. Those of his pupils who had lessons of the venerable master this time were Alice Bixby of Vermont and Arthur Howell Wilson, of Philadelphia, a promising pianist who is to appear in Dresden with orchestra next season. Mrs. Wells and Myrtle Ackermann, another pupil of Mr. Wells, were also members of

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### A PERMANENT CHORUS ORGANIZED IN ATLANTA

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Recitals of Interest

ATLANTA, June 8.—The Atlanta Music Festival Association has organized a permanent chorus on the order of the Mendelssohn Choir in Toronto. This will add to the already great music movement that has developed in Atlanta during the last few years. Since the formation of the Beethoven Society, in 1874, the oldest and most advanced musical organization in the city, no chorus has attempted Haydn's "Creation." The Choral Association, with 300 carefully selected voices, will, however, give a production of that oratorio at an early date. The drilling is being done by the organist of the Auditorium, whose Sunday afternoon concerts are a feature of the Atlanta Music Festival Association's program.

At a recent Sunday afternoon recital at the Auditorium Mrs. J. Edgar McKee made her first appearance in Atlanta with great success. She sang Albert Weir's "A Song of Triumph," Hawley's "Were I a Star," and Arundal Weir's "If We Should Never Meet."

"The Enchanted Swan," by Carl Reincke, will be rendered with a chorus of forty adults, seventy children and a full orchestra on the 10th of this month. The soloists will be Ruby Gaffney, Ruth Oppenheim, Mrs. Oris Culpepper, Ruby Rogers and Gordon Hanson, with Girard Thiers as director.

The most noteworthy musical entertainment of the Spring season was the recital given by Mortimer Wilson at the home of Mr. and Mrs. Joseph Richardson. It was the first appearance of Mr. Wilson before an Atlanta audience, and he made a good impression. He was assisted by Edwina Behare, Eda Bartholomew, Mary Lovelace, A. Pauli, Erwin Mueller and George Lindner. L. B. W.

Max Pauer, the German pianist, who is to make his first American tour next season, has been playing in London lately.

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## PROGRESS OF THE "OPERA IN ENGLISH" MOVEMENT

THE movement for the promotion of grand opera in English is fast taking tangible shape, and already, in the short time that the National Society for the Promotion of Grand Opera in English has been in existence a great deal has been accomplished.

The augmented board of management and advisory council is now made up as follows:

Reginald De Koven, President; Mme. Anna E. Ziegler, Secretary; Walter L. Bogert, Treasurer; Board of Management, David Bispham, Walter Damrosch, Arthur Farwell, Putnam Griswold, Charles Henry Meltzer, Albert Mildenberg, Lillian Nordica, Rudolph Schirmer, Mrs. Jason Walker; Advisory Council, L. E. Behymer, Charles Wakefield Cadman, Emma Eames de Gorgoza, Harry H. Flagler, Mary Garden, William H. Gardner, Randolph Hartley, E. R. Kroeger, Josephine Peabody Marks, Harold McCormick, C. H. McGurkin, Sylvester Rawling, Maurice Rosenthal, Dr. Cornelius Rubner, Albert Stanley, Mrs. Theodore Thomas, Mrs. R. J. Young, Mrs. Ben Ali Haggan, Victor Herbert.

The music critic of the New York *American*, Charles Henry Meltzer, is the "father of the movement," and even now that he is abroad, he loses no chance to speak and write encouraging words in its interest.

Besides Mr. Meltzer's splendid work through the press, Arthur Farwell, the American composer, has also written many interesting and helpful articles, and now Mr. De Koven, the president, has enlisted the services of William H. Gardner, of

Boston, the well-known lyric author, who has been delegated to spread the gospel "through the medium of the magazines," as he has a wide acquaintance among the editorial staffs.

The prime object of the movement is to advocate the giving of grand opera in English, and all members are to help bring this about in every possible way. Then, a concerted movement is to be started to secure performances by the big grand opera companies of New York, Boston, Philadelphia and Chicago in English. And the final step is to be the fostering of the cause of the American composer so that when the "ideal American grand opera" is written the public will be educated to appreciate it, and there will be plenty of opera houses where it can be performed in the vernacular.

The announcements of the grand opera répertoires for next season show that the "National Society for the Promotion of Grand Opera in English" is already beginning to exert some influence, for besides another new work by an American composer an English version of "The Cricket on the Hearth" is scheduled.

Such managers as Henry W. Savage and the Aborn Brothers have done yeoman service for the cause, and the grand opera companies under the management of the latter firm of managers continue to add to their répertoires more operas in the vernacular every season.

## CLARA SCHUMANN'S FATHER ON MUSIC STUDY

THE famous German musical pedagogue, Friedrich Wieck, father of Clara Wieck, who later became the bride of Robert Schumann, had a large following as a teacher in Germany. His methods were unique, since he inclined to the theories of Johann Bernard Logier, a German teacher of French ancestry, who spent most of his life in various musical undertakings in Ireland. Logier invented a machine for guiding the hands of his pupils at the piano. This machine has gone completely out of use, although Logier's system was so popular in its day that he is said to have had as many as one hundred teachers pay him five hundred dollars each for learning it. Schumann was very much opposed to the machine, as he was to all mechanical appliances. Logier was very successful in class teaching. His "Thorough-bass" was the first musical text-book used by Richard Wagner. Friedrich Wieck was Logier's leading exponent in Germany, and his views upon piano study are always interesting. The following excerpts, to which the *Étude* calls attention, are from an address to some of his pupils and are of special interest to all engaged in the study of music:

"If in piano playing, or in any art, you wish to attain success, you must resolve to work every day, at least a little, on technic. If you practice properly, several times every day, ten minutes at a time, your strength and patience are usually sufficient

for it; and, if you are obliged to omit your regular hour's practice, you have, at any rate, accomplished something with your ten minutes before dinner, or at any leisure moment. So, I beg of you, let me have my minutes."

"Practice often, slowly, and without pedal, not only the smaller and larger études, but also your pieces. In that way you gain, at least, a correct, healthy mode of playing."

"Do you take enough healthy exercise in the open air? Active exercise, in all weather, makes strong, enduring piano fingers, while subsisting on indoor air results in sickly, nervous, feeble, overstrained playing. Strong healthy fingers are only too essential for our present style of piano playing, which requires such extraordinary execution."

"You ought, especially if you have not received good early instruction, to acquire a habit of moving the fingers very frequently, at every convenient opportunity, and particularly of letting them fall loosely and lightly upon any hard object while the hand lies upon something firm, in an extended position. You must accustom yourselves to this unconsciously. For example, while reading at table, or while listening to music, allow your hand to lie upon the table, raise fingers, and let them fall, one at a time, quite independently of the wrist; particularly the weak fourth and fifth fingers, which require to be used a hundred times more than the others, if you wish to acquire evenness in the scales. If it attracts attention to do this on the table, then do it in your lap, or with one hand over the other."

consider these yells to be more interesting, and certainly more significant, from an ethnological point of view, than many of the melodies themselves.

Songs are frequently followed by yells, but these are not musically important, as they consist for the greater part of one or two shouts with a falling inflection of the voice, and have no relation to the fore-going song. Sometimes, however, as in the Pelican Medicine-song, the yell at the end consists of long and beautifully sustained tones at the top of the voice.

### The Yell in an Indian Song

[Henry F. Gilbert in *New Music Review*]

By no means the least interesting feature of an Indian song is the yell which precedes so many of them. This yell is usually a very complicated affair, and besides mere shouting is apt to consist of trills, shakes, slurs, and frequently short but quite well-defined musical phrases. When a musical phrase is hinted at in a yell the same phrase is usually to be found in a much more developed form in the subsequent song. This is to be expected, as the yell is simply a wild prelude to the song, a tuning up of the voice, the singer getting himself into the mood, as it were. Of course, the yells practically defy accurate expression in musical notation. At first hearing they sound decidedly more akin to noise than music. The voice glides with such rapidity and in such a slurring and sliding manner through so many changes of pitch that often only the approximate contour or melodic outline of the yell can be indicated. I nevertheless

### Ernest Hutcheson Offers Scholarship

Ernest Hutcheson has offered a free scholarship in piano for this season's session of the Summer schools at Chautauqua, N. Y. The competition for the scholarship will be held on Friday, July 5, before the piano faculty, and the successful contestant will receive private lessons and be admitted to Mr. Hutcheson's interpretation classes. It will be required that applicants be under twenty-one years of age.

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## "OLD ITALIAN METHOD" FALLACIES

### W. Warren Shaw Contends That So-Called Secrets of Olden Times Are Not Lost

THE idea that seems to be prevalent regarding the old Italian method is that it has been lost. But history does not record any particular method in the specific management of the voice as an integral part of the old Italian method in the light of modern scientific knowledge, because such management of the voice was, in all probability, never taught," declares W. Warren Shaw, the voice teacher. "I was a student of singing in Italy in 1890-'91, '92 and '93 and during that time was in close touch with many celebrated artists whose careers dated back some forty or fifty years.

"By the testimony of these artists and from a knowledge of the working methods of the day, there was nothing in the Italian system to indicate that the practical methods of the old Italian teachers had been forgotten. There is nothing puzzling or mysterious in the system which is and probably always has been the acme of simplicity. Barelli, the half-brother and teacher of the celebrated diva, Adelina Patti, instructed as follows:

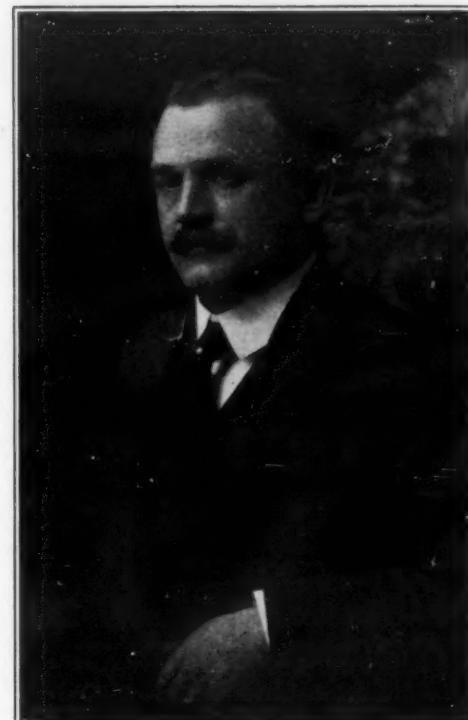
"Tak deep brat (take deep breath) sing! Don't shake. I'm old, I shake. But you are young—you no shake."

"This doesn't look very much as if Barelli wanted anybody to imitate him. Arturo Pozzo, a celebrated tenor of about the period of 1840 and a celebrated and successful teacher in 1890, had the penchant for making his pupils sing exercises in an exaggerated nasal twang. The singers of this school generally had something of a nasal twang characterizing their vocal work. The followers of Gayarre, who sang with an exaggerated white or open tone, were numerous and many Italian teachers held up the work of Gayarre as their ideal, for this was his style of tone production.

"I heard the first fifteen performances of Leoncavallo's 'I Pagliacci' and the young tenor Giraud, who created the rôle of *Canio*, sang after the precepts of this school. He lasted just one season, when he found it necessary to change his vocal delivery entirely. When he appeared in 'Lombardi' after a year's absence from the operatic stage he sang *tutti chioso* with marked success and with much satisfaction to his Italian audiences. It is an old Italian adage: 'He who sings closed sings ten years longer.'

"I mention these examples to show that there never has been any systematized Italian method. What is known as the Italian method is nothing more or less than the natural, spontaneous utterances of a particularly emotional race whose voices are free and resonant on account, mainly, of the language, which is practically free from consonantal interferences. Almost all the instruction is 'open or close' and graded exercises mostly of the vowel alone.

"All Italian methods are different. The only similarity is the natural resemblance from free vocalization resulting from the language—characteristic national mode of enthusiastic expression and the simplicity



W. Warren Shaw, Well Known in New York and Philadelphia as a Voice Teacher

of their empirical instruction. This is augmented by imitation.

"Beyond this there is no Italian method of song. These are simply records of individual methods and all evidence pointing to what could be properly dignified by the name of the Italian method is and always has been an absolutely unknown quantity except as I have explained."

Mr. Shaw, who has been dividing his time between his New York and Philadelphia studios this past season, will again conduct his Summer classes at Cape May, N. J., from July 1 to September. Several artists prominent in the grand opera and concert fields will receive daily instruction at his seashore bungalow. Mr. Shaw's classes are made up largely of leading church choir singers who are ambitious to enter the opera and concert field.

### CONCORD CHARITY CONCERT

#### Local Chorus and Soloists Sing the "Crusaders" for Worthy Cause

CONCORD, MASS., June 8.—Gade's dramatic cantata, the "Crusaders," was given last evening by a chorus of fifty voices, under the direction of Raymond C. Robinson, organist; the Carl Behr Orchestra of Boston and the following soloists: Edith A. Bullard, soprano; Charles A. Grosvenor, tenor; Wilmot Goodwin, baritone, with Edward B. Caiger, pianist. The first part of the program consisted of miscellaneous numbers, including Parker's "Redemption Hymn," by Mrs. George Hollis Blake, with orchestra and chorus, and groups of songs by Miss Bullard and Mr. Goodwin.

Miss Bullard, who took the part of *Armid* in the cantata, sang with sincerity and taste, and was heartily applauded. Mr. Grosvenor, who sang *Rinaldo*, is a Worcester tenor of wide reputation. His enunciation was clear and he interpreted the part with complete musical understanding. Mr. Goodwin, of the Aborn Opera Company, took the part of *Peter the Hermit* most satisfactorily. Mr. Caiger, the pianist, added greatly to the success of the per-

formance. Mr. Robinson showed excellent judgment in his training of the chorus, which produced an even tone balance. It is to be hoped that this chorus may be the beginning of a choral society, which will be heard in several cantatas and oratorios the coming season. The concert was given for charity.

### SING FRANCK ORATORIO

#### Good Work by Peace Dale Chorus and Prominent Soloists

PROVIDENCE, June 7.—The Narragansett Choral Society gave its closing concert of the season on Wednesday evening at Peace Dale, R. I., with a production of César Franck's "Beatiudes." The chorus singing was of a high order, and the assisting soloists were all capable.

Bertha Kinzel was more than acceptable in the leading soprano part. Edwina Hodgekiss, a young and promising singer, made a marked success in the "Mater Dolorosa" solo. May H. Nichols also lent efficient assistance in the part of the *Mother* and in the several concerted numbers.

Paul Althouse sang the difficult tenor part with the most pronounced success, his beautiful quality of tone, perfect enunciation and musical comprehension serving him well at every point.

Charles N. Granville found in the many baritone solos music eminently suited to his fine voice. The short but important part of *Satan* was creditably sustained by Edward Lariviere, and Frederick A. Brown assisted in the concerted music in the second "Beatitude." A small orchestra chosen from the Boston Symphony players and supplemented by a piano, sustained the instrumental parts. Gustav Strube acted as concertmaster, and Mrs. Lucien Kimball gave ample assistance at the piano.

Dr. Jules Jordan conducted and credit must be given him for bringing the season to such a brilliant conclusion. G. F. H.

### REVIEWS SEASON'S WORK

#### American Music Society of Boston Holds Annual Dinner

BOSTON, June 10.—The first annual dinner of the American Music Society was held on June 3. After the dinner Helen Clark, president of the Boston Center, talked on the aims and purposes of the society and introduced the speakers of the evening. Edith Dalton spoke on the manuscript branch of the society and what it had accomplished. Mr. Gideon, the musical director, is inaugurating a vocal ensemble, which will be a feature of next season's work, and he gave an account of the work thus far accomplished. There were also short addresses by Mrs. Farwell and Mr. Cole of the South End House, who spoke of the work and growth of the society. Benedict Fitz Gerald then spoke on the work of several German societies, saying in part that he hoped they might come to emulate their excellent example.

It is the intention of the society to hold an annual dinner and to discuss the work in all its details at these meetings. The object of this society is a worthy one and is bound to receive the support of all interested in the advancement of American compositions. Among the first works to be given by the new vocal-ensemble next season are Arthur Farwell's "Hymn to Liberty" and Gustave Strube's "Gethsemane."

A. E.

London critics had sixty concerts on their list in one week recently.

## RULES FOR \$1,000 LIBRETTO CONTEST

### DeKoven Company Announces Conditions in Light Opera Competition

The DeKoven Opera Company of New York, which recently offered a prize of \$1,000 for the libretto of a light opera considered the most worthy by a board of three prominent judges—a composer, a librettist and a stage manager whose names will be announced later—has now made public the conditions governing the competition. The results of the competition will be announced on or before April 1, 1913. The conditions are as follows:

1. Every person desiring to compete will signify his intention by writing to the DeKoven Opera Company, No. 1 East Forty-first street, New York, and will receive a card of admission to the competition, which card must accompany every manuscript submitted.

2. All manuscripts must be delivered at the offices of the company not later than January 1 next.

3. Manuscripts must be typewritten on one side of the paper only, each act separate. The name of the author must not appear upon or be attached thereto; but a motto or other means of identification shall be affixed and the name of the author and his address must be enclosed in a sealed envelope bearing the corresponding mark to accompany the manuscript.

4. Manuscripts of which the author does not control the sole rights for all countries, or manuscripts which have been already set to music will not be considered.

5. All manuscripts must be in the English language, with full details as to cast, costumes and scenery; and must be complete in text and lyrics.

6. In addition to the \$1,000 the prize winner will receive the usual compensation in the way of royalty.

7. The company reserves all rights in all countries to the libretto gaining the prize for a period of one year after the award of the same.

8. The company reserves the right to designate the composer who shall write the music for the accepted libretto.

9. The company shall have the right to accept librettos other than the winner of the competition upon all the terms and conditions of this contest except the payment of the prize.

10. Contracts for the rights of the librettos accepted by the company shall be signed by the authors before the company announces the winner of the prize.

11. The accepted librettos with the music composed therefor shall be copyrighted by the company, all rights being reserved to the company, subject to the usual royalty contracts.

12. The company agrees to pay to the author, in addition to the producing royalties mentioned, one-half of any and all moneys received by the company from publication, mechanical and other rights.

13. The authors of accepted librettos agree to make such reasonable changes as may be recommended by the judges or the company.

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(From the Buffalo Courier, May 25)

## Miss Rennyson In Great Recital Of Wagnerian Music

Famous Dramatic Soprano Renders Fascinating Offerings That Long Will Be Remembered by Those Who Heard Them.

### RISES SUPREME IN SINGING "THE FLYING DUTCHMAN"

Wonderful Stage Presence, Rare Beauty and Expressive, Individualistic Quality of the Artist's Voice Win Her Immediate Approval.

One of the most artistic events of Buffalo's musical season was the song recital given by Gertrude Rennyson, the great Wagnerian dramatic soprano, in the banquet hall of the Hotel Statler last evening, when this famous singer presented a programme of taxing dimensions, in which all her splendid vocal equipment was called into play.

With a superb stage presence, and the noble beauty and expressive quality of her voice, her wonderful success lies deeper than these externals of her art. She gives herself wholly to an individuality of interpretation, each number having something new for her audience and each its own particular beauty. \* \* \*

The artist rose supreme in the Senta Ballad from "The Flying Dutchman," which was a memorable performance and in which she displayed all her wonderful gifts as a Wagnerian singer, dramatically as well as vocally, and which called forth storms of applause. The delicate beauty of "A Spirit Flower," by Campbell-Tipton, was the occasion for another demonstration of enthusiasm. In vivid remembrance will be held her singing of "On The Wild Rose Tree," by Rotoli, which she gave with exquisite feeling and in which her command of mezzo voice was notably displayed. "The Blue Bell," by MacDowell, proved another favorite. "Pleurez, pleurez mes Yeux," by Massenet, was delivered with vivid and dramatic accent. In a group of German songs she proved herself the mistress of all the arts of vocalism and "Sapphic Ode," by Brahms, "Du bist die Ruh" and "Gretchen am Spinnrade," by Schubert, were edifying examples of perfect understanding of how to interpret the German lied. "Ein Traum," by Grieg, was another beautiful number. \* \* \*

(From the Buffalo Express, May 25)

## Gertrude Rennyson

Charming Recital by the Famed Wagnerian Soprano.

Fresh from a series of triumphs at recent spring festivals in the East, South and West, Miss Gertrude Rennyson, the distinguished Wagnerian soprano, returned to this city for a recital last evening, her second Buffalo appearance this season. In spite of the fact that she is just closing a strenuous season, Miss Rennyson was in even better voice than when she sang here last March with the Clef Club Chorus.

\* \* \* In the groups of songs, Miss Rennyson's control of her vocal resources and her power to express the varying emotions and moods of the music was shown more conclusively than ever before. Especially enjoyable was her singing of Saint-Saëns' *La Cloche*, with its sustained phrases in the middle register of the voice. Her vibrant tones were richly colored and her admirable enunciation added to the artistic value of the performance. Well contrasted numbers were Hue's sombre *J'ai pleuré en Reve*, and Chaminade's *Sparkling L'Eté*, the latter beautifully sung by Miss Rennyson. Two Campbell-Tipton songs, *Three Shadows*, and a *Spirit Flower*, were interesting, even if, at times, startling in their dissonances and their unrelated harmonic progressions. They were sung with fine English diction and much tonal loveliness.

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### TWENTY YEARS ITS LEADER

Conductor Hamilton Ends Another Season with Los Angeles Woman's Orchestra

LOS ANGELES, June 3.—What was one of the strongest programs ever given by the Los Angeles Woman's Orchestra was presented Tuesday afternoon at Blanchard Hall. The orchestra played the "Don Juan" Overture, Mozart; two movements of Beethoven's First Symphony; an arrangement of the Wagner Prize Song from "Meistersinger"; the March from the "Lenore" Symphony, Raff; a fantasy on "Lohengrin" themes, Wagner, and the overture to "La Forza del Destino," Verdi. Unusual spirit and general accuracy marked the performance.

Harley Hamilton, with this program, completed his twentieth year as leader of this orchestra. In recognition of this fact, the players presented him with a handsome gold watch.

Esther Palliser was the soloist of the occasion, singing an aria from "Hérodiade" and four smaller numbers. One of them, "La Folletta," Marchesi, showed a tendency of the "new voter" to bring politics into musical circles.

W. F. G.



Nina Labadie Burt

DETROIT, June 10.—Word has been received here of the death in Geneva, Switzerland, of Nina Labadie Burt, widely known in American musical circles. Her mother was formerly Victoire Alexandre Labadie of the old Detroit family of that name. Her father, Oliver P. Burt, was at one time a wealthy Michigan lumberman. Miss Burt was born in Buffalo about forty-five years ago and lived with her parents in Detroit, Florida and New York until her twentieth year, when she went to Paris to study under Mme. Marchesi. In Europe she soon gained a name as an opera singer, appearing at Milan, Nice, Naples, London and other musical centers. Dom Pedro of Brazil publicly complimented her on her voice at a concert at Nice. Mme. Melba was a fellow student at the studio of Mme. Marchesi. She is survived by a sister, Mrs. Ralph Kirkham of Washington, D. C. The body will be brought to this country for burial at Springfield, Mass., her father's former home.

### Richard Ortman

BALTIMORE, June 1.—Richard Ortman, editor-in-chief of the *German Correspondent* and well known as music critic, died on May 30 after an illness of three weeks. He was an honorary member of every German singing society in Baltimore. Mr. Ortman was born in Gusternhain, Germany, in 1844 and came to America in 1869. For a time he was organist of Zion Reformed Lutheran Church of this city. Late in the nineties he was appointed music critic for the *German Correspondent* and in July, 1901, became editor-in-chief. He is survived by his widow and one son and a sister and brother living in Germany.

W. J. R.

### Carl Hepp

DARMSTADT, Germany, May 27.—Carl Hepp, a poet of merit, died here on May 23 at the age of seventy-two years. Many of his poems have been set to music, a number of them by Adolph M. Foerster, the Pittsburgh composer, who includes among his opus numbers a number of songs to Carl Hepp's poems and an aria, "Verzweiflung," for soprano and orchestra. Herr Hepp was musically inclined, played the piano and had a good knowledge of theory.

### Mrs. Clara Nickerson

Mrs. Clara Nickerson, who was formerly well known as a singer in San Francisco and other Western cities, died May 29 at her home, 565 West 162d street, New York. She is survived by two daughters and a son.

### Sarah G. Paoli

Sarah G. Paoli, at one time well known in the literary and musical world, died recently at her home in Chicago. Mrs. Paoli was ninety-one years old, and was born in New York. She was an intimate friend of Jenny Lind.

## ANOTHER SEASON AT RAVINIA PARK

Minneapolis Orchestra to Give First Concerts at Chicago Suburb—A Heavy Dose of Concertos at Northwestern University

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, June 10, 1912.

EACH YEAR the perpetuation of Ravinia Park as a Summer home of high class music has been threatened, and each year some plan has been launched by which to renew interest in the worthy venture through some concerted effort designed to increase the gate receipts. One of the most vulnerable points at which to direct their attack would seem to be the corporations which control the transit facilities—or more properly, the lack of facilities. Until this feature is remedied Ravinia cannot hope to draw largely from Chicago's population, and must content herself with the support accorded by the North Shore, Lake Bluff and Evanston residents. A recent meeting at the Blackstone resulted in the formation of The Ravinia Club with a committee-at-large made up of some two hundred of the leading women of Lake Forest, Highland Park, Winnetka, Ravinia, Hubbard Woods, Wilmette, Waukegan, Glencoe, Kenilworth and Evanston.

Meanwhile, plans are moving forward for the opening of the season on June 29, with the Minneapolis Symphony Orchestra under Conductor Oberhoffer as the initial attraction. A number of soloists will afford variety to the programs given every afternoon and evening, and during the intermissions there will be terpsichorean novelties on the terrace stage near the orchestra pavilion. The engagement of the Thomas Orchestra will begin on July 12, continuing for eight weeks, the latter six of which will find the men under the baton of Chev. Emanuel. An added novelty also under consideration will be the presentation of one act excerpts from the standard operas, with soloists, chorus and orchestra. Such projects as these are indeed public institutions and should be perpetuated at all costs, but with proper conveniences afforded the public by way of getting to and from, there would no longer be required this self-sacrificing expenditure of public spirit.

A part song concert was given last Tuesday evening at the Harvard Congregational Church by the Chicago Choral Club under the direction of Hugh Anderson. One of Mr. Anderson's most popular numbers was a Sidney Homer group, consisting of the "Banjo Song," "Requiem" and "Two Lovers and Lizette."

Two Chicago artists who will appear in programs of the Music Teachers' Conventions in other states which will be held later in the month are Cornelius Van Vliet, selected by the Indiana Association, and Harold Henry scheduled for the Michigan Convention which will be given in Detroit.

In the big gymnasium in Evanston was given the graduating concert of the School of Music of Northwestern University on Thursday evening of last week. At the annual commencement there will be conferred the degrees of graduate in music to some eight members of the senior class of 1912.



Signor Alessandro Bonci

TO WHOM IT MAY CONCERN  
I have been watching for four seasons with great interest the work of Madame DELIA M. VALERI's pupils and can positively affirm that Madame VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless.

MME. DELIA M. VALERI, The Rockingham, 1744.48 Broadway, New York



New York, 1910.  
Her singing in La Traviata is better than any body that has appeared in this opera here in recent years. She is a great Violetta because of the brilliant smoothness of her voice, its unostentatious beauty, and its capacity to run without friction in the tortuous grooves of Verdi's winding melodies, its range, which, to be technical, meets no barrier of difficulty even at the third added bar of E flat, above high C. She sang with an ease and a positive nonchalance that were amazing and reassuring of freedom to soar higher if the melody demanded. It was a remarkable performance because it was fresh with the bravura of youth.

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Her singing in La Traviata is better than any body that has appeared in this opera here in recent years. She is a great Violetta because of the brilliant smoothness of her voice, its unostentatious beauty, and its capacity to run without friction in the tortuous grooves of Verdi's winding melodies, its range, which, to be technical, meets no barrier of difficulty even at the third added bar of E flat, above high C. She sang with an ease and a positive nonchalance that were amazing and reassuring of freedom to soar higher if the melody demanded. It was a remarkable performance because it was fresh with the bravura of youth.

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## FESTIVAL OF SHAKESPEAREAN MUSIC

London Concert Series Illustrates How Few Works of Genuine Greatness Have Been Written Around the Plays of the Master Dramatist—More About the Covent Garden "Jewels"

Bureau of Musical America,  
London, 48 Cranbourn Street,  
June 1, 1912.

OWING to the Whitsun holiday the early part of the week was musically dead. But things are once again livening up and next week will be one of the busiest of the present season.

For obvious reasons the feature of the week was the first performance at Covent Garden—and in England, for the matter of that—of Wolf-Ferrari's opera "The Jewels of the Madonna," which was given on your side last Winter. Consequently it will not be necessary for me to give the story of the opera, but it will suffice to say that the production at Covent Garden is elaborate and beautiful; nothing finer has ever been seen on the stage than the first and last acts, with their vivacious crowds and many realistic touches. The stage management must have been most difficult, but it all worked very smoothly.

The individual performances in the cast were all excellent. Mme. Edvina, as *Mariella*, sang and acted very cleverly, although she has not quite enough temperament for a rôle which demands special gifts in this direction. Signor Martinelli, as *Gennaro*, appeared to experience some difficulty with the music, but at times he sang superbly, especially in the last act. Signor Sammarco, whose make-up as the Camorrist, *Rafaela*, was really magnificent, sang finely and acted with the swagger that the rôle demanded. Mme. Mérat was excellent as *Gennaro's* mother and finally a word of praise should be added for Mlle. Galli, who danced most charmingly in the last act. Signor Campanini conducted what must have been an extremely difficult work with his usual skill, and there is no doubt that the success of the performance owes a great deal to him. If the reception accorded to "The Jewels of the Madonna" is any criterion it will be one of the most popular works Covent Garden has given us. So great was the enthusiasm that the Intermezzo, which is a preface to Act III, had to be repeated, and if the audience had

had its own way it would have been played a third time. The recalls after each act were innumerable and all concerned are to be congratulated.

### Nothing New at Hammerstein's

At Hammerstein's nothing new was produced during the week, which was given over to repetitions, "Don Quichotte," which seems to have caught on as well as anything Mr. Hammerstein has given us, being sung twice. This has been made possible by the great performance of Lafont, the French basso, in the title rôle. Scarcely ever has such a magnificent piece of operatic acting and singing been seen in London.

Hammerstein has this week thrown out the suggestion that the wealthy music lovers in this country should form themselves into a committee for the purpose of encouraging British composers, who either have written or would like to write an opera. This idea is that this committee should receive and judge any works sent in to it afterward to go to him, Hammerstein, or any other grand opera director and offer to back its opinion of the merits of the work by guaranteeing part of the cost of production.

Certainly Mr. Hammerstein, as an individual, is unprepared and unable to take the risks of such productions, but as the result of his hint I understand there are likely to be some results along the lines he indicates.

### Concerts of Shakespearean Music

The unique series of concerts of Shakespearean music now being given by Sir Henry Wood and the Queen's Hall Orchestra, at the Earl's Court Exhibition, illustrates admirably the vast amount of music that has been inspired by our national poet. Already two concerts of the series have been given. Last Saturday week there was a "Romeo and Juliet" concert; on Saturday there was a "Macbeth" concert, at which no fewer than five tone poems on the play were performed. The future programs include music written around "Hamlet," "The Tempest," "King Lear," "Othello" and others of the plays, as well as dance music and settings of the sonnets, etc.

Two facts are immediately evident on considering this mass of Shakespearean music—the first, that the greater part of it is by foreign composers; the second, that so little of it is really great music. Of the many composers who have sought inspiration in Shakespeare, only one or two have produced any music worthy of the poet's conceptions. Verdi was one of the few who were successful, his "Otello" and "Falstaff" containing some of his finest music. The Italian composer, indeed, revered Shakespeare above all other writers and in addition to the two operas just mentioned he wrote one on "Macbeth" and began another on "King Lear," which, however, was never finished.

The present London season will see the first appearance here of Fritz Scavenius, the celebrated Danish pianist, whose marvelous interpretations of the piano forte compositions of Grieg have made a great impression wherever he has performed. Hitherto this young musical genius (he is only twenty years of age) has been heard only at a few semi-public recitals on the Continent and in this country before select bodies of critics, connoisseurs and private friends, but all who have heard him are agreed that he has a great future and may prove a formidable rival to Paderewski himself. He has had the luck to attract the notice and patronage of Queen Alexandra and recently appeared before Her Majesty. Now he is to make a more formal appearance at Aeolian Hall next Monday. Fritz

Scavenius does not make his bow to London in the character of a prodigy. He has far more solid claims to recognition than that although he showed astounding skill on the pianoforte at the early age of three.

### Ruth Vincent in Oratorio

Ruth Vincent, whom you will no doubt remember as having appeared in New York in the title rôle in "Veronique," is repeating on the concert platform the success which attended her stage career in light opera. She is now devoting herself largely to oratorio work and will make her appearance as a festival soloist at the end of the Summer. She has been engaged as one of the soprano principals for the coming Hereford musical festival, where Edith Evans, another opera star, is also to sing.

Paderewski, whose symphony is to be conducted by Nikisch at Queen's Hall next Monday evening, will pay a brief visit to London next month and will make his only appearance this season as soloist at the London Symphony concert on the 17th.

May and Beatrice Harrison, who have already drawn from the critical fraternity of Berlin the warmest compliments, gave a recital at Queen's Hall on Thursday, assisted by Sir Henry Wood and his orchestra. Both artists command an excellent technic, evenness and charm of tone and a refined and flowing style. There were only four numbers on the program and special mention must be made of their performance of Schumann's Concerto for Violoncello in A Minor and Glazounov's Concerto for Violin, also in A minor, which offered Beatrice Harrison, the cellist, and May Harrison, the violinist every opportunity for individual distinction. A large audience was present and the Misses Harrison were frequently recalled.

An interesting young pianist gave a recital in Steinway Hall on Friday evening in the person of Emilienne Bompard who is a daughter of the well-known French painter and who has studied for some time with Busoni. She plays with remarkable fluency and assurance.

### Recital by Huberman

A splendid performance was given at Queen's Hall on Friday evening by Bronislaw Huberman the violinist. Brahms is still so greatly misunderstood in this country that a good performance of a symphony or a sonata is an event. Consequently Mr. Huberman's beautiful playing (assisted by Leopold Stokowski) of the A Major Sonata for violin and piano is worthy of special mention. This was really magnificently executed and the audience, though not so large as one could have wished, showed appreciation in no uncertain manner.

Louis Persinger gave his final recital this season at Bechstein Hall on Friday afternoon before an audience which filled the hall to overflowing. Once again his playing created an excellent impression and encores were vigorously demanded throughout the entire performance.

Col. Henry W. Savage arrived in London last week after his tour around the world. He is looking remarkably well and is just settling down to business. He tells me he expects to have some interesting announcements to make in a few days.

ANTONY M. STERN.

## GRISWOLD RENEWS CALIFORNIA FRIENDSHIPS



Snapshot Taken at the Home of Mr. and Mrs. Carroll Nicholson in Oakland, Where the Popular Metropolitan Bassoonist, Putnam Griswold, and His Wife Visited During Their Sojourn in California. Mr. Griswold Is at the Extreme Right of the Picture. To His Left Are Mrs. Nicholson, Mrs. Griswold and Mr. Nicholson.

SAN FRANCISCO, May 27.—During Putnam Griswold's several weeks' visit to his home in Oakland he was extensively entertained by his former friends. Just previous to their departure for Europe a week ago Mr. and Mrs. Griswold were given a reception at the Oakland home of Mrs. Lena Carroll Nicholson, the contralto. In addition to the many old friends of the

baritone, there were included among the guests a number of prominent musicians of the Bay cities. Mrs. Grace Davis Northrup, soprano, sang several songs, with Paul Steindorff at the piano. At the home of Mrs. Phoebe Hearst, at Pleasanton, Cal., Mr. Griswold gave part of a musical program, in which the Beel Quartet also participated.

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On the occasion of his first appearance in London on May 9th, 1912.

## Louis Persinger

THE AMERICAN VIOLINIST

was favorably criticized by the London Press

The London Daily Telegraph said:

"Not since Sarasate have we heard violin playing more neat in the left hand or more masterly in the bow hand."

The financial success of the forthcoming American tour of Mr. Persinger is now assured, there are not many dates open, the artistic success seems also to be assured.

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## ADELE KRUEGER

## SONATA—ONLY POSSIBLE FORM

It Represents the Cycle of Life Complete—Even Popular Songs of the Day a Condensed Version of the Sonata

By ARTHUR FARWELL

ARTHUR NIKISCH recently gave as his reason for believing that the symphonic form (i. e., the sonata form) would not soon disappear, the fact that that form is based on aesthetic principles and that it came into existence, in fact, in obedience to an "aesthetic principle."

Still more recently Henry Holden Huss has expressed a similar belief, arguing that if the composer has good original material the sonata form is as good as any form, and in its various divisions gives all necessary and desirable latitude to the composer; also it provides a satisfactory equipment with which to present melodies in a musicianly way, what is to prevent another form from arising which has these same advantages, and also the further one of novelty, causing it to supplant the other through its appeal to the human love of variety.

Without harboring any disrespectful belief in the senility of the sonata form it may be said that the reasons for its indefinite endurance given by the two above-named gentlemen are not particularly convincing. In fact they are not convincing in any degree. For if the sonata form came into existence in obedience to an aesthetic principle, why may not some other form come into existence in obedience to some other aesthetic principle and supplant the former in general favor?

It becomes necessary for Mr. Nikisch to prove that there is but one aesthetic principle, or at least but one that is central or fundamental. This is very likely possible, but to do it will necessarily drive one onto deeper ground.

We are too close to the "Patience" revival to have much respect for "aesthetic principle," and, moreover, aesthetic principle never was a very substantial basis of appeal to the American mind. The American cannot conceive that "aesthetics" can

strike rock bottom anywhere. The very words sound sissified and repellent.

And with regard to the argument of Mr. Huss, if the value of the sonata form lies in the fact that it gives free scope to the composer, and provides an equipment with which to present melodies in a musicianly way, what is to prevent another form from arising which has these same advantages, and also the further one of novelty, causing it to supplant the other through its appeal to the human love of variety.

If the sonata form is to be supported, not upon faith but open reason, it will have to be a sounder reason than those advanced. But, since such a reason could not be reduced to terms of the physical world alone, that is, to what the materialist persists in imagining his world to be, it could not be a reason of universal appeal or universal convincingness. There exists no commonly understood or mathematically demonstrable science to which the matter can be referred, and such a reason must necessarily carry one into the region of what is usually regarded as faith, or speculation. Psychology, which otherwise might illuminate the matter, is unfortunately in its merest infancy. Expectation of light from that quarter being hopeless, it is the seer, rather than the aesthete, in whose province the matter falls. But seers are scarce.

### The Only Possible Ultimate Musical Form

The reasons cited for the persistence of the sonata form seem timid. I would go much further and say that the sonata form comes into existence through the law of life, which law is one, and that the sonata form, at base, is the only possible ultimate musical form. By "ultimate" form is meant one through which the destiny of music can be fulfilled.

This sounds very like dogma, but it is no more so than to say that there is only one possible universe, one possible shape for a world, or one possible form for human beings. All life conforms to a norm of universal law. If it fails to do so it ceases to live. And all art, to live, must conform to the norm, or standard, of life.

There is nothing to prevent a painter from giving his human figures three arms or two heads, if he likes. But why does he not do it? Simply because he has an instinctive hatred of violating the truth of physical nature. He may idealize nature, depict what he deems the most beautiful possible face or figure, and he knows the rightness and naturalness of such a course by the joy and growth which it gives him. But he clings to the dogma that the form of man admits of but one nose and two ears.

Now it is quite thinkable that the shape

of man's soul, meaning not physical form, but constitution, is as uniform and definitely proportioned as his body. If all men's souls should suddenly become as visible, that is, as realizable to us as their bodies, we would undoubtedly find that they would appear as much alike as men's bodies. Closer examination would show us that one soul was a little better developed in respect of reverence, or sense of beauty, or love, than another, but unquestionably they would all be souls, just as bodies are bodies, made up of the bringing together of certain inevitable elements. Were it not so, were each soul a wholly whimsical fancy of the Creator, independent of any normal or universal law of souls, people would find it as impossible to get along together in the world as if their bodies were equally unconforming to a central law, and one person had the body of an ant, another that of an elephant, and so on.

Since music is an image of the human soul, as a painted figure is an image of the human body, it follows that there is an ultimate form for music, as there is an ultimate form for the painting of a body, with a certain latitude for individual character in one as in the other, and likewise the presence of certain fixed basic elements in each. There can, of course, be fragmentary musical expressions of the soul, expressions of this or that aspect of it, just as there can be representations of a portion of the body, a face, or a hand, in painting. Such an expression in music is no more the whole soul than such a painting is representative of the whole body.

When music grows to be whole-souled, in the sense of representing all the limbs and features of the soul, there must be an ultimate form for it, just as there is an ultimate form for the body in painting, to whatever particular expressional ends, in detail, it may be devoted. It is entirely conceivable, therefore, that such a musical form should arise spontaneously, through natural musical expression, and maintain its union of certain elements, however diversified may be their individual characteristics.

### The Fitness of the Sonata Form

It is precisely the sonata form which has arisen in response to these requirements, depicting the psychological, or perhaps the spiritual man, as the painting of the figure depicts the physical. The sonata, or symphonic form, has asserted its supremacy over all other forms, simply because it is the whole-souled form, including all other forms, which are but partials of it.

But by "sonata form" is not meant specifically the "sonata" alone, although the sonata is the most complete representation thus far of the sonata form. All self-supporting music acknowledges the sonata form, even if it does not fulfil it. For what is the sonata form? It is a first musical idea, then a second and different musical idea, these being followed by a third period born of the first two, and finally a fourth period reflecting the original ideas. Here is the dualism of life, male and female, their procreative capacity, and finally their power of projecting and reflecting themselves, in their basic elements, in their final expression. Sonata

form represents the cycle of life complete.

It is small wonder, then, that when composers, bent on full and free expression, "created" the "tone poem" and "symphonic poem," they found themselves just where they were before, that is, framing their music on the basic lines of sonata form.

There are curious satisfactions in sonata form, which are weakened by a departure from the fundamental contours of the form. Perhaps the most striking instance of this is found in the relation of the first to the second theme, the first being a theme of masculine nature, and the stronger, while the second is of a complementary feminine nature. The persistence of this order in the works of the great symphonists almost restores confidence in the Biblical story of Adam's rib. The general acceptance of any reversal of this procedure among composers is practically inconceivable, at least as inconceivable as that the suffrage movement could reverse the position of man and woman in the world.

I have said that an ultimate form of music is equivalent to a picture of the human soul. With the elements of the sonata form in mind, as outlined, it is of interest to note the constitution of the soul—according to the Kabbala, the most ancient and pre-Biblical tradition of the Hebrews, and a work the profound psychology of which has exercised a powerful influence upon many of the world's great thinkers, from Moses down. Omitting reference to the mystery behind Being itself, the elements of the soul in their proper order of emanation, according to the Kabbala, are, first the "Supernal Father," Wisdom; second, the "Supernal Mother," Understanding; third, "Microprosopus," an equivalent of the Son, balancing the attributes of Mercy and Justice, and Victory and Splendor; and fourth, the "Bride of Microprosopus," the material world, which reflects all the higher glories.

### The Soul in Sonata Form

In other words, according to the ancient wisdom the soul is in sonata form!

The analogy is capable of being pressed much farther. In fact, the farther it is carried the more striking and interesting does it become. Since observing this analogy, I have read that the dramatist Strindberg noted a number of similar analogies between the Kabbalistic symbol of the soul and various phenomena of life.

The elements of the sonata form permeate all music. The common melody—and this may be observed in the popular songs of the day—is merely a condensed sonata form—a musical idea (the first phrase), then a reflection of it containing a new element, then a moment of free development, and finally a reflection of the first idea. Likewise the four movements of the symphony are but the elements of the sonata form movement in extension and separated out one from the other. In this connection it is particularly interesting to note that symphonic development since Beethoven has inclined more and more toward a recurrence, in the later movements, of ideas first presented in the earlier, and especially toward a reflection in the last movement of the most significant preceding ideas.

The fugue presents distinctly the elements of sonata form, with its theme, counter-theme, development and recapitulation. The simple and world-wide binary form, A-B-A, is but a recognition of the first two elements of the sonata form, an idea, and its complementary idea. Nowhere, however, are the several fundamental elements so distinctly set forth as in the sonata proper, and allowed such full and free expression, each in itself, and it is this fact which elevates the sonata form above other forms—if indeed there can be said to be any other forms! It is more as if the whole rose above its partials; or it is like the finally successful aeroplane which soars higher than the imperfect results of earlier attempts.

It is likely that the sonata form will give way only when the soul of man gives way. If it seems to be breaking up it will be only to come together again in a sonata form which is psychologically more true and complete, whether the form continues to bear the name "sonata" or some other.



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## FUTURE BRIGHT FOR THIS VIOLINIST

**Irma Seydel's Work Here and Abroad Has Ranked Her High in Her Art**

BOSTON, June 3.—Irma Seydel, one of this country's talented violinists, has won for herself an enviable place among artists in the music world. Although she began playing in public at an early age her first really serious work was in Germany two years ago when she gave many recitals. There she was invited by Fritz Steinbach to appear as soloist with the famous Gürzenich Orchestra of Cologne. Her success was immediate, with the result that she appeared three times with this orchestra. Since then she has appeared with equal success locally as soloist with the Boston Symphony Orchestra at its concert in Harvard University before a most critical and exacting audience. Among her other successes here are included three appearances in concerts given by the Boston Opera Company, two before the Harvard Musical Association and others before several societies and clubs.

Miss Seydel has a remarkably matured technic, excellent execution, broad phrasing and a true tone at her command, which are shown to good advantage in her large répertoire. She is the daughter of Theodore Seydel, one of the contrabassists of the Boston Symphony Orchestra, who was her first teacher; then came two years with Gustav Strube and for the last six years she has been a pupil of Charles Martin Loeffler. Her studies in solfeggio



**Irma Seydel, Boston Violinist, Who Will Be the Soloist at Worcester Music Festival**

and harmony have been under the direction of André Maquarre.

This young artist has a most promising future awaiting her and with her numerous engagements for next season she should command much favorable attention. She will appear as soloist at the Worcester Music Festival on October 3.

he occupies a position very close to the hub of musical activity in his borough. His accompanying seemed faultless in practically all of the numbers.

G. C. T.

## Drama and Music by Italian Students

The Dante Alighieri Club, formed by students of the City College of New York, gave an evening of dramatic reading on May 25, performing the "Ventaglio" by Carlo Goldoni. Among those who distinguished themselves were the Misses Riccarda Costa, Florence Zunino, Celestina Sparacio, Elisa Marano and the Messrs. V. Sabbatino, F. Batistella, A. Ricciardi and A. Lodato. The musical part of the program proved especially interesting. Riccarda Costa, who will be heard shortly in light opera, sang two romances and displayed an excellent voice, temperament and musicianship. The New York Music School Settlement closed the program with selections from Italian dances.

## Benefit Concert by Malden Choir

MALDEN, MASS., June 10.—The second annual benefit concert of the Robinson M. E. Church choir, at Malden, was given on June 3. The choir, with Harlow F. Dean, director, was ably assisted by Mary Harger, soprano, and Charles Bennett, basso, with Frank S. Adams, pianist. The first part was opened with the Mazurka, Godard,

by Mr. Adams, followed by "The Two Grenadiers," Schubert, by Mr. Bennett, which were ably given. Miss Harger's group of three songs won hearty applause and the work done by the chorus under Mr. Dean's direction showed the excellent training given by this director. The second part included the "Erl-King's Daughter" by Gade, sung by Mr. Bennett, Miss Harger and the choir. The choir has given this season "The Manger Throne," Manney, and "The Holy City," Gaul. With the success of this last concert Director Dean has made an enviable reputation for himself and the choir and concerts next year are looked forward to with great interest.

A. E.

## GERARDY KNEW WHAT TO SAY

**'Cellist's English Vocabulary Proved Sufficient in a Pinch**

Some years ago, before Bruno Huhn had written his "Divan Cycle" or had thought of organizing a quartet to sing it, the composer, with Fritz Kreisler and Jean Gerardy, was engaged for a musicale at the home of Clarence Mackay at Roslyn, L. I. After a tedious trip in the rain and looking a bit disheveled the party arrived while the guests were at dinner and were admitted by a butler, who looked at them dubiously and left them with scant courtesy in a hallway adjoining the music room, remarking: "'Ere, you, I suppose you can stay 'ere."

The artists accepted the slight good-naturedly, and as soon as the dignified functionary had departed made for the music room, where Mr. Huhn seated himself at the piano, while Kreisler and Gerardy unpacked their instruments. A moment later in a discreet pianissimo they were rattling off a trio that had anything but a classical tempo. In the midst of the impromptu concert the butler returned and exclaimed, excitedly: "'Ere! You musicians'll 'ave to get out of 'ere! The gentlemen are coming."

"What did he say?" asked Kreisler, who at that time spoke little English. Mr. Huhn explained, with full emphasis on the word "gentlemen."

Gerardy's knowledge of English was likewise limited, but one phrase came as trippingly to his tongue as if the famous 'cellist had been born and bred on Broadway. Turning to the butler, he remarked pleasantly, "Go to hell."

At this juncture, as things were beginning to look serious, Mr. Mackay appeared on the scene, took in the situation and with profuse apologies restored the artists to the frame of mind necessary for their performance.

## East Greenville Orchestra Concert

EAST GREENVILLE, PA., June 6.—A large and appreciative audience greeted the Perkiomen Symphony Orchestra under the direction of David E. Croll, head of the violin department of Perkiomen Seminary, on June 4. The program was composed chiefly of the works of Richard Wagner. The orchestra was assisted by Ella Hunsberger, soprano, whose rendition of Schubert's Serenade with orchestra accompaniment highly pleased; Joseph Kuder, pianist, who presented Liszt's arrangement of "Faust" Waltz in a skillful manner, and Morris Brown, violinist, a pupil of Henry Schradieck. Mr. Brown bows with a sureness unusual in one so young.

The Paris Gaité-Lyrique will shortly give its tenth performance of Massenet's "Hérodioade."

## JOHN POWELL PLAYS HIS FAREWELL TO RICHMOND

**American Pianist Performs Program of Exceptional Brilliancy at Final Recital in His Native City**

RICHMOND, VA., June 1.—Rarely does a pianist make such a profound sensation as that created by John Powell, the young Richmond musician, during his short stay in America. Mr. Powell gave his farewell recital in the City Auditorium last night.

The program was of much beauty, containing the "Moonlight" Sonata of Beethoven, Schumann's Etudes Symphoniques, Scherzo in C Sharp Minor, Impromptu in F Sharp Major, the "Black Key Study," of Chopin, and Liszt's "Dance of the Gnomes" and Rhapsodie Hongroise No. 6.

The pianist had the inspiration of a large audience of serious musicians and admiring friends. He played the *Adagio Sostenuto* of the matchless Sonata with all the wonderful beauty of the true tone poet. The left hand of the soloist came into its own in the *cantabile* flow of the movement and the *Allegretto* and *Presto Agitato* he performed with remarkable tonal balance and clarity of technic, ending the Sonata in a beautiful climax. The applause was deafening and it continued until the artist returned for his second number.

In this composition, which Mr. Powell considers one of the greatest of the masterpieces for the piano, the audience heard the pianist to the utmost advantage. The applause which followed showed that through Mr. Powell's wonderful interpretation the subtle meaning of the work had been revealed and appreciated. He showed the ability to grasp the core of things and gave the composer the free rein which by every right belongs to him in his message to the world. He gave this Schumann number the most masterful interpretation it has been the pleasure of a Richmond audience to hear. It is needless to say the audience was ecstatic and could not be satisfied until the pianist had added the "Romance" of Schumann as an encore.

In the Chopin group the pianist was in a brilliant mood. The Scherzo bubbled and flowed in a wealth and joyous freedom, while the Impromptu was delivered with a true observance of the Chopin ideals. The black key study was given such a perfect rendition that it had to be repeated before any semblance of quiet could be restored.

In his last contribution he proved his eminence as a Liszt interpreter. The "Dance of the Gnomes" was given in the weird elfin rubato of the spirit land. Then came a stupendous interpretation of the Rhapsodie "Hongroise" No. 6, in which the tone of a full orchestra was embodied in the one piano, the pianist ending in a gigantic *fortissimo*.

No one in the vast audience arose to go, but all continued applauding wildly, and after the artist had been recalled seven times he was obliged to give the sparkling "Sleigh Bells" of Tschaikowsky.

Mr. Powell, after filling engagements in Boston, Pittsburgh, Newport and at the University of Virginia, will sail for Europe on June 18.

G. W. J., Jr.

The final musicale of the Laurier Musical Club at the Brooklyn residence of Elsie Ray Eddy was made notable by the singing of two cycles, Bruno Huhn's "The Divan" and "In Fairyland" by Orlando Morgan, by a quartet consisting of Harriet Villette Brown, Emma Williams, J. E. Byrne and R. B. McElvany.

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PORTLAND, ORE., June 1.—The Northwest music teachers held their fourth annual convention at Walla Walla, Wash., on May 29, 30 and 31. The meetings were well attended by teachers from Oregon, Washington, Montana and Idaho. The officers were all present excepting the vice-president, who was prevented by serious illness.

The opening concert on Wednesday evening was held at Whitman College and was given by the Walla Walla Symphony Orchestra, Edgar Fisher director, and the Whitman Choral Society, under the direction of Elias Blum. The soloists were Mrs. Raymond C. Brooks, soprano; Eula Grandberry, soprano; Dr. Elmer Hill, tenor; Guy Allen Turner, baritone; Marjorie Lyman, piano; Edith Moore, organ, and Roy Williams, violin.

Mayor Gillis delivered an address of welcome, to which Elias Blum responded in behalf of the association.

All of the musical numbers were exceptionally good, the work of the orchestra and chorus receiving much favorable comment. The cantata "The Night," Saint-Saëns, and Gavotte, Rigaudon, Grieg, were splendidly rendered.

The Thursday morning session consisted of three able addresses. The first, on "Public School Music," by D. L. Gebhard, of the Missouri Normal School, was of especial interest. He was followed by Mrs. Ada Deighton Hilling, of the University of Washington, who spoke on "Music an Academic Study." Lucy K. Cole, supervisor of music in the Seattle public schools, gave a talk on "Music and Our Social Problems."

The afternoon was devoted to a concert when the following program was presented:

Concerto, E Flat, First Movement, Beethoven, Grace M. Jones, Walla Walla; Orchestral parts on Second Pianos, Pauline Muntinga; "He Was Despised," from "Messiah," Handel, "Meine Liebe ist Gruen," Brahms, "Eighteenth Century Bergerettes," Mrs. Anna Selkirk Norton, Walla Walla; Allegro Evergico, from Trio, op. 101, Brahms, Andante, Brahms, Allegro Moderato, from Trio, op. 99, Schubert, piano, Edgar C. Sherwood, violin, George Buckley, cello, Herbert

Riley; "I Breathe Thy Name," Salter, "Far Awa," Beach, "Hymne à L'Amour," Mouret, Mrs. Charles Freese, Spokane; Variations on Theme by Beethoven, Saint-Saëns, first piano, Mrs. Alice Brown Marshall, Portland, second piano, Miss Lucia Speer, Portland; Selections from Opera "Narcissa," by Mary Carr Moore, of Seattle, Mme. Hesse Spote, Seattle, Mrs. Mary Carr Moore, Elias Blum, Walla Walla.

All the numbers were good. The opera "Narcissa" is beautiful and should find a definite place in the musical world.

The banquet on Thursday was well attended. The toastmaster was Dr. Raymond C. Brooks, of Walla Walla, and the toasts given were: "Music and Education," by S. B. L. Penrose, president of Whitman College; "The West," Mrs. Ada Deighton Hilling; "The Spirit of Cooperation Among Musicians," Edgar Fisher; "Opera an Educational Factor in Music," Mrs. Mary Carr Moore; "Women in Music," Lucy K. Cole.

Friday morning, the Round Table, of special interest to vocalists, was conducted by Prof. Edmund Meyer, of Seattle. Many questions were submitted for discussion, Prof. William H. Boyer, of Portland, taking a prominent part. His theory of voice culture brought out some interesting debate. The remarks of Prof. Meyer were instructive and covered the questions in a clear and logical manner.

Next came an illustrated lecture by Mrs. Carrie L. Dunning, of New York, on "Is There Still Room for Improvement in Teaching the Rudiments and Fundamental Principles of Music Scientifically?" Mrs. Dunning talked an hour to an audience so interested that a special session was called in the early afternoon to allow of further explanation of her system.

Friday afternoon and evening were given over to concerts, those appearing on the programs being Walter Bacon, Milton, Ore.; Helen Bonnet Powell, Walla Walla, Wash.; Malen Burnett, Walla Walla; C. W. Kantner, Seattle; Elias Blum, Walla Walla; Robert L. Scofield, Spokane; Ruth Markell, North Yakima, Wash.; C. Jeanette Scott, Aberdeen, Wash.; Marjorie Bacon, Walla Walla; Adeline Dana, Seattle; Edith Moore, Walla Walla; Grace Terry, Lewiston, Idaho; Roy Williams, Walla Walla; Edgar Fisher, Walla Walla; Mrs. Alice Reynolds Fisher, Walla Walla. Both programs were splendidly given and enthusiastically received. H. C.

**EARNINGS OF ARTISTS OF 75 YEARS AGO**

[From The Etude]

THE difference between the earnings of great artists in our time and from sixty to seventy-five years ago is not so large as some persons imagine, notwithstanding the fact that money in those days had about four times the purchasing power it possesses now. There are letters of Malibran in existence which prove that she received as high as \$2,000 for an appearance, and that was before 1835. It is also on record that Franz Liszt took in, at a single concert in St. Petersburg, about \$11,000. No instrumentalist since has ever equaled that figure. Paganini's earnings also were enormous.

The greatest drawing capacity ever known, either among vocalists or instrumentalists, was that of Jenny Lind, during her famous tour of America in the early fifties under the management of P. T. Barnum. Barnum cleared for himself on that tour \$500,000. The receipts of the opening concert at Castle Garden were \$37,000—a figure never equaled before or since; nor is it likely that it will ever be equaled again, for the combination of a Jenny Lind and a P. T. Barnum will not so easily be duplicated.

Prior to 1830 salaries for singers were low. There exists a letter by Rossini, which testifies to the effect that the prima donna of a good opera company in Italy received, for a season of five weeks, 400 scudi, about equal to as many dollars. The first bass and baritone had 300 scudi each, the first tenor 350; and the conductor, only 190 scudi.

Malibran set a different pace after 1830. In her heyday she could command almost any price, and other singers profited by her example. For instance, the tenor, Donzelli, received, for the brief carnival period at the Royal Opera at Madrid \$7,200. The prima donna, Enger, received, for a couple of appearances at Palermo \$9250, and in 1838 she was paid for one season at the Vienna Royal Opera \$14,000. No singer on the Continent to-day commands such a salary as a permanent member of any opera, either royal or municipal.

The celebrated Grisi was paid \$20,000 for a season of six months at the Paris Grand Opéra at about this time, while her fee for singing at a York festival was \$3,000. Rubini, one of the greatest tenors of all times, received in London, in one season, approximately \$59,000. This was at the opera only; his fees for private soirees are not included. His earnings that season probably amounted to about \$80,000 in London alone.

To-day such great celebrities among the wandering stars as Caruso, Tetzlitz, Nordica and Schumann-Heink earn as much or more than this. But the salaries of the great singers of the Continental opera houses are not higher on the average than they were sixty years ago. To-day there are few singers in Germany who command a fixed salary of \$7,500.

**Pavlova in New Ballet**

LONDON, June 5.—The ballet, "Amaralla," had its première at the Palace Theater to-night with Pavlova as the gypsy heroine. Pavlova was more brilliant than ever before and was pelted with flowers by an admiring audience.

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## RECOVERS VOICE AFTER LONG YEARS

Cleveland Soprano Returns to Field of Youthful Triumphs—Success in Opera

CLEVELAND, June 10.—Within the last year Cleveland has discovered that in Mrs. Jessamine Pike Sawyer it possesses a new and beautiful soprano in whose voice the rich and mellow tones still have the freshness of youth, and in whose interpretations there are to be found sympathy, lightness and grace. A few years ago, as Jessie Pike, Mrs. Sawyer filled a fine church position for several seasons, and had numerous local drawing room and concert engagements. Suddenly the tone lost its timbre, her throat became weak, and the lovely girlish voice gave out completely. Years of depression and discouragement followed. The musical career, once her hope and ambition, was quite abandoned. After her marriage to Leroy P. Sawyer, a well-known business man of this city, and a period of quiet home happiness, strength gradually returned to the weak throat, and, under the care of Dr. Holbrook Curtis, of New York, and the skilled training of Felix Hughes, of Cleveland, a complete fulfillment of all the old promise was achieved. During the Winter Mrs. Sawyer made successful appearances at the Fortnightly Club, and in public and private recitals, but not until the past week has the larger public had an opportunity to hear her.

The Cleveland Opera Club gave its annual week of opera at the end of its long Winter of study, under the direction of C. G. Summers, at the Colonial Theater at the close of the regular dramatic season. The club is an association of young business men and women, whose musical enthusiasm is great, but whose purses are slender. Two light operas, "The Highwayman" and "Dorothy," had been prepared. The solo parts for the first opera were filled, but where could they find a Dorothy?

They hit upon a clever ruse. The great success of Mrs. Sawyer during the Winter in concert work, and her desire to try her voice in opera, inspired the club to invite her to sing the part of Dorothy at rehearsals. They said they were to have an out-of-town soprano for the performance. Mrs. Sawyer consented because she wished to gain experience. The weeks of re-



Mrs. Jessamine Pike Sawyer, Soprano, of Cleveland

hearsals were nearly over. "When is your solo soprano to come in for rehearsals?" asked Mrs. Sawyer. Then the secret came out. They had not ventured to say so from the first, but now told her that she was the Dorothy of their choice and they counted upon her assistance. Needless to say, she graciously consented, and gave much brilliancy to the performances.

The club singing was admirable and the costuming, the drill and the action of all characteristic of the best amateur effort.

ALICE BRADLEY.

fine impression in her performance with Miss Jones of Beethoven's G Major Sonata.

## PRIZE FOR STRING QUARTET

One Hundred Dollars for Composition Offered by Sinfonia Fraternity

BOSTON, June 3.—A prize of \$100 and a gold medallion was offered to composers for the best composition of a string quartet at the twelfth annual convention of the Sinfonia Fraternity in this city on May 29, 30 and 31. A charter was granted for a chapter of the Fraternity in Denison University, Denison, O., which will be known as Nu. It is the Thirteenth chapter.

An important committee appointed was that of a national committee on music education and legislation, composed of Prof. Herbert D. Hilliard, Ithaca, N. Y.; Prof. Basil Gauntlett, University of Missouri, and Prof. R. B. von Kleinsmid, DePauw University, Greencastle, Ind.

E. D. Jordan, Boston's foremost patron of music; Wallace Goodrich, conductor of

## NUTLEY PIANO RECITAL

Young New York Artist Plays with Much Success There

Mary Florence Feltus, a graduate of the Granberry Piano School, appeared in a concert at Nutley, N. J., on June 3 with the assistance of Alice Ives Jones, violinist; Edmund Aloise Jahn, basso, and Dr. Nicholas J. Elsenheimer, pianist. Dr. Elsenheimer figured on the program in two other capacities, contributing short interpretative remarks about the various compositions, and being the composer of three songs sung artistically by Mr. Jahn, "A Solitary Fir Tree," "Ghosts of Mummel Lake" and "The Sea's Wooing."

Miss Feltus won applause for her playing of two solo numbers, Liszt's "Liebestraum" in A Flat Major and the Saint-Saëns transcription of the Andante from Haydn's "Surprise" Symphony. Her pianistic skill was exhibited in two numbers in which she appeared with Dr. Elsenheimer, the first movement of Bach's C Minor Concerto and the Saint-Saëns "Danse Macabre." The young pianist also made a

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## A BIRMINGHAM CONCERT

Two Successful Local Artists in Euterpean Club Program

BIRMINGHAM, ALA., June 7.—When Walter Damrosch and the New York Symphony Orchestra were the attractions at the Music Festival here two seasons ago the Euterpean Club, which is composed of Birmingham High School's best talent, distinguished itself by the excellent rendition of two choruses, "The Blue Danube" and a selection from "Tannhäuser." Mr. Damrosch declared that he had never seen or heard finer ensemble work among such youthful musicians.

The Euterpean Club now ranks among the best in the South and for musicians work cannot easily be surpassed, as was proved by its brilliant concert given last week in which the soloists were Bessie Cunningham, a former Birmingham girl, now a member of the Boston Opera Company, and James Hamilton Cone, who for two years past has been studying in Chicago.

Miss Cunningham received a veritable ovation and her rendition of an Aria from "Mignon" showed her to be an artist of the first quality. Mr. Cone sang "Still Wie Die Nacht," Bohm, and "Rhein Wein," Weiss, showing tone quality of great beauty and good technic.

An American musician who has been the guest of Birmingham for the last few days is a former Alabama girl, Bianca Randall, who has been studying for five years with Jean de Reszke, in Paris. Miss Randall has engagements for opera in Italy during next season and is in demand by American managers for concert work on this side. Her voice is a lyric soprano of beautiful quality. D. D.

## English Engagements for Tina Lerner

LONDON, May 25.—Tina Lerner, the Russian pianist, has just been re-engaged for the Halle Concerts of Manchester, under the direction of Michael Balling, for October 18 and 31. This will be Miss Lerner's third consecutive season with this orchestra. Owing to her great number of engagements in England at the beginning of the coming season Miss Lerner will not be able to begin her next season's American tour until November 15. O. P. J.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

THE Oliver Ditson Company's new list contains a new Communion Service in A Flat\* by William Reed, a Canadian organist, extremely good church music, and a short Requiem Mass, to the Latin text, by J. T. Whelan. Both are published most attractively in octavo, nicely bound in heavy tan paper and the editions are splendidly engraved and printed. A Requiem Mass in F Minor by Fr. X. Schmid, edited by Eduardo Marzo, is also issued in the same edition.

Of interest to teachers of the piano is an album called "Little Journeys to Toneland" by Susan Schmitt, with a sub-title, "With Excursions Into Surrounding Keys." In her preface the author explains the nature of the volume, which is elementary; it is "planned to assist the teacher in systematically leading the child along its first steps" and the manner in which the material is presented is highly ingenious. The little pieces are entitled "Happy Monday," "The Coming of the Dustman," etc., and some of the poems, child-like in their simplicity, are printed between the staves, so as to hold the child's interest. Transposition is suggested and in some instances the pieces are printed twice, once in C Major, then in G Major; another clever device is the presentation to the pupil of the piece once in major and then in minor, for in having the same music assigned in this way the ear is at once trained to recognize the different modes. The volume is carefully fingered and phrased and should make a welcome addition to the library of teachers who are engaged in elementary piano teaching.

\* \* \*

HOMER N. BARTLETT, whose many compositions are known throughout America, has just composed two songs, a setting of "Tell Me, Where Is Fancy Bred?"† from the third act of Shakespeare's "Merchant of Venice," and "There is a Heart," to a poem by Frederic Pangborn.

The music for the lines of Shakespeare is notably appropriate, expressing each inquiry and reply of the text with artistic fidelity; the middle portion in A Major is splendidly done and the musical delineation of "Ding, dong, bell," toward the close of the song, is as telling as it is ingenious. The atmosphere created is truly seventeenth century in character and the workmanship of the song in the composer's best style.

"There is a Heart" is also attractive, principally from a melodic standpoint. It is not that Mr. Bartlett has intentionally descended from his high standard to please the general public, but it is one of the lighter moments in a composer's life, when the muse demands a melody, pure and simple, rather than an art song of a more complex nature. It will doubtless meet with the same success which Mr. Bartlett's songs have met with in the past.

\* \* \*

"THREE LOVE SONGS"‡ for a medium voice, with piano accompaniment, by Emil Breitenfeld, who has within the past few years written a number of the varsity shows of his Alma Mater, Columbia University, are issued by the William Maxwell Music Company. They are "Sacrifice," "My World" and "May Time," and in them Mr. Breitenfeld has shown himself the possessor of a spontaneous lyric gift which is above the average in its individual qualities.

The first song, "Sacrifice," is by far the best of the three, being marked by a unified rhythmic character which makes it exceedingly dramatic in places. The writing for the voice is well done and the accompaniment free and effective. In "My World" a rather simple melody is harmonized with nice effects and the arpeggiated accompaniment in the *Piu Mosso* section is decidedly happy. "May Time," the final song

\*COMMUNION SERVICE IN A FLAT. For Mixed Voices, with Soprano Solo. By William Reed. Price, 50 cents. A SHORT REQUIEM MASS. By J. T. Whelan. Price, 50 cents. REQUIEM MASS IN F MINOR. By Fr. X. Schmid. Price, 50 cents. "LITTLE JOURNEYS IN TONELAND." Ten Original Melodies for the Piano. By Susan Schmitt, op. 1. Price, \$1.00. All published by the Oliver Ditson Company, Boston, Mass.

†TWO SONGS. "TELL ME, WHERE IS FANCY BRED?" Song for a Low Voice. By Homer N. Bartlett. "THERE IS A HEART." Song for a High Voice. By Homer N. Bartlett, op. 241. Published by G. Schirmer, New York. Price, 50 and 60 cents, respectively.

‡THREE LOVE SONGS. "SACRIFICE," "MY WORLD," "MAY TIME." For a Medium Voice. By Emil Breitenfeld. Published by the William Maxwell Music Company, New York. Price, 60 cents each.

of the group, is more in the style of the English ballad and is less individual than the other two, but its melody is pleasing in the main and the accompaniment well written. That Mr. Breitenfeld is a musician is conclusively proved in these songs, and his future work will be watched with interest.

The texts for these songs are the work of Edward Heyman Pfeiffer and are almost hopelessly amateurish. Mr. Breitenfeld has doubtless handicapped himself with these verses, and, considering the vast amount of good poems which have not as yet been set to music, he would fare far better to choose from the works of the greater poets.

\* \* \*

"OLD IRISH MELODIES"§ is the title of a new cycle for four solo voices (soprano, contralto, tenor and bass), with piano accompaniment, arranged by Arthur Whiting. In preparing this work Mr. Whiting has doubtless spent much time looking into the folk-music of Ireland, a country rich in songs of the people. He has selected fourteen numbers and has harmonized them appropriately, set some of them for solo voice and the others for duet and quartet.

The opening number is "The Shan Van Voght" for quartet; this is immediately followed by another quartet, "Clare's Dragoons," with a short incidental soprano solo. "Eileen's Farewell," the third number, is a death song of remarkable beauty, rich in color and melodic strength for a soprano voice, and is possibly the finest song in the cycle. A bass solo follows, "The Snowy-Breasted Pearl"; next is a quartet, "Lament for Owen Rose O'Neill," another poignantly expressive melody, harmonized with fine taste and containing a short bass solo. The tenor is now heard with "Savourneen Dheelish," a number with fine possibilities for the voice. "Cruiskeen Lawn" is the next quartet, while another bass solo is "Little Mary Cassidy." "Shule Agra" is assigned the contralto, after which tenor and bass unite in a duet, "To Ladies' Eyes." The remaining numbers are "Nora Creina" for tenor, "Oh, the Marriage!" for soprano, "The Wild Geese" for quartet, a cappella and the final quartet "Avenging and Bright."

Throughout the work there is present much Celtic color and an attractive melodic flow; Mr. Whiting's work bears the stamp of musicianship of a high order, as does everything with which his name is connected, and his accompaniments, though they require considerable technic for proper performance, are extremely effective and well conceived.

\* \* \*

IT is always a pleasure to examine new songs by Jean Paul Kürsteiner. Five songs† have recently appeared, all of them for a high voice, and the composer has dedicated them to Leon Rice, the tenor, who has sung them on his recital programs even before they were published. They are "Morning" to a poem by James B. Kenyon, a lyrical song of rare beauty, with an accompaniment that flows smoothly; "Of A' the Airts the Wind Can Blow," to a Burns poem, and "The Betrothal," "Awake, My Love!" and "His Lullaby" to poems by Gardner Teall.

"The Betrothal" has an ingenious accompaniment, built on a figure that is developed throughout the song; the effect produced lends unity to the song and at the same time shows the craftsmanship of the composer. In "His Lullaby" the employment of "two against three" rhythm is happy and gives a lilting motion quite in keeping with the character of a cradle song.

Taken as a group the standard of excellence of these songs is very high, for Mr. Kürsteiner does not write to "tickle the ear." He handles his melodic material in a masterly way, and his melodies in these songs, as in his earlier ones, are marked by true beauty and much individuality. The vocal writing is splendid, always done with the voice in mind, and singers who desire new songs for their repertoire should give these new Kürsteiner songs their attention.

A. W. K.

§"OLD IRISH MELODIES." Cycle for Four Solo Voices with Pianoforte Accompaniment. Arranged by Arthur Whiting. Published by G. Schirmer, New York. Price, \$1.50 net.

¶"FIVE SONGS. "MORNING," "OF A' THE AIRTS THE WIND CAN BLOW," "THE BETROTHAL," "AWAKE, MY LOVE!" "HIS LULLABY." For a High Voice. By Jean Paul Kürsteiner, op. 15-16. Published by Kürsteiner & Rice, New York. Price, 75, 50, 60 and 50 cents each, respectively.

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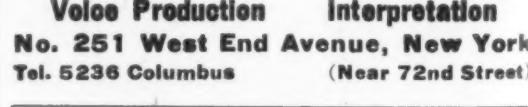
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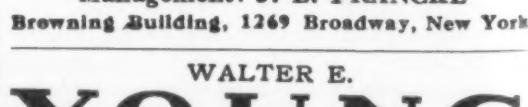
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## PROGRAM READY FOR GREAT SÄNGERFEST

### Junger Männerchor of Philadelphia Will Try to Retain Kaiser Trophy

PHILADELPHIA, June 10.—As the time for the National Sängerfest to be held in this city, June 29-July 2, draws near, local musical circles are stirred by the prospect of one of the biggest events of its kind in the history of Philadelphia. The big new temporary Convention Hall at Broad street and Alleghany avenue, with its seating capacity of 19,000 and a stage that will



Eugen Klee, Conductor of the Junger Männerchor, of Philadelphia, Which Will Defend the Kaiser Prize in the Most Important Competition in the Forthcoming Sängerfest

hold a chorus of 6,000 singers, is practically ready for the hosts that are to assemble and all preparations are in definite shape. Four of the five judges who will make the decisions awarding prizes to the contesting clubs have been chosen, though the names are not yet announced. They will reveal the results of their deliberations at a picnic to be held in Washington Park on July 5.

Except in the case of the Junger Männerchor, holder of the Kaiser prize, no local organization is to compete. This club will attempt to recapture the Kaiser trophy, a Minnesänger statuette, and also a portrait of Emperor Wilhelm, the donor. If the Junger Männerchor succeeds in gaining the prize again it will become the property of the club and removed from further competition. As the Kaiser prize is a special trophy, it may be competed for by any singing society in the Northeastern Sängerbund, and a special evening has been set aside for this important competition, which will take place on the night of July 3, Friedrich Hegar's song, "Walpurga," being the test piece. The participating societies, in addition to the Junger Männerchor, with Eugen Klee as conductor, will be the Williamsburg Sängerbund, of Brooklyn, Felix Jaeger, conductor; the Arion, Brooklyn, Arthur Claassen, conductor, and Kreutzer Quartet Club, New York, Friedrich Albecke, conductor. A second prize in this contest will be a piano donated by Otto Wissner, the manufacturer.

The competing societies are divided into classes with regard to cities and to separate organizations. The classes are determined by the number of singers to be heard. In the first class of city federations are organizations represented by 250 singers or more. The second class is represented by singing federations numbering between 100 and 250 singers, while the third class is limited to 100 singers. Individual organizations are placed in four classes, the first to be represented by sixty singers, the second by forty to sixty, and the third from twenty-four to forty. The fourth class includes those organizations having from ten to twenty-four men. Federations of the first class will compete for a bust of Robert Schumann, recently completed by Otto Schweizer, of Philadelphia, the second prize being a golden lyre presented by the North American Turner and called the Turner Wanderpreis. The prize for federations in the second class

is a plaquette of Friedrich Slicher, by Schweizer, and in the third class of federations the prize will be a metallic wreath, made by Ernest Happich, and a diploma.

In the competition for prizes in the first class of individual societies, "Frühling," by Joseph Schwarz, is the song to be sung. A Bergdoll loving cup is the first prize, and two diplomas will be awarded in this class, in addition to the diploma for the winning organization. Bergdoll cups will go to the second and third classes and diplomas will be given in each of the last three classes. "Wiederkehr," by M. Neumann, is the piece for the third class to sing, and the fourth class selection is "Maiennacht," by J. B. Zerlett. One of the most interesting features of the Sängerfest will be the appearance of a chorus of 6,000 school children, to be heard on Monday afternoon, July 1, in Convention Hall. The children have been selected and rehearsed by Enoch W. Pearson, director of music in the public schools. The boys and girls will sing together in a two-part English glee, and there will be a chorus of 3,000 girls' voices in the three-part song, "The Happy Miller," by Veasey. The same number of boys will be heard in "The Thunder Maker," by Henry Gilbert. A glee club of 100 girls from the Girls' High School, in costume, will sing a number of national anthems, and for this special concert there will also be other interesting numbers, Marie Rappold being the soloist of the occasion.

The first event in the hall will be a concert in honor of the visitors, with Emil F. Ulrich as conductor, June 29, with Marie Rappold, soprano, and Ludwig Hess, tenor, as soloists, and a festival orchestra of 100 Philadelphia musicians. There will be 2,000 men and women singers in the chorus, and the program will conclude with the finale of the first act of Mendelssohn's unfinished opera "Loreley." Mayor Blankenburg has asked councils for an appropriation of \$10,000, with which to entertain Sängerfest visitors.

A. L. T.

### OPEN-AIR PERFORMANCE OF NEW GAYNOR CANTATA

#### Kansas City Enjoys Première of "Snow Drop and Seven Dwarfs"—Charles W. Clark in Recital

KANSAS CITY, Mo., June 8.—Charles W. Clark, baritone, gave a song recital in the Grand Avenue Temple on Thursday evening under the direction of the Haydn Club, whose director is Albert A. White.

It being rather late in the season the audience was not as large as the splendid quality of the concert merited.

A mammoth production of Jessie L. Gaynor's "Snowdrop and the Seven Dwarfs" was given at Gordon & Koppel's Stadium on the last three nights of the week. It was an outdoor performance and the cast numbered seven hundred. The entire production was under the direction of Laura V. Lull. This was the first time that it was ever given on any stage and was certainly a tremendous success.

Carl Busch's Spring concert was given on Sunday afternoon in Convention Hall before a large audience. The program embraced two choruses by 150 adult voices, "And the Glory of God," by Handel, and "Be Not Afraid," from "Elijah." They also sang the *Inflammatus* from the "Stabat Mater," with Nita Abraham singing the soprano part. A chorus of 350 children sang Mendelssohn's "Spring Song" and Mr. Busch's cantata, "May." They were splendidly trained, their fresh young voices ringing out in the large hall in perfect unison. Miss Abraham sang "O Don Fatale," from "Don Carlos," with good effect. Two orchestral numbers were given.

Mr. and Mrs. Busch sailed June 6 for Sweden. They expect to visit the homes of several noted composers, after which they will go to Copenhagen, where Mr. Busch will conduct his own cantata at the ceremonies of the presentation of the Danish-American National Park to the new King.

This is the week of grand opera at the Schubert Theater by the opera class of the Conservatory of Music. They are giving "Faust," "Cavalleria Rusticana" and "Pagliacci." Aside from Ottley Cranston and Louise Collier Cranston, who are the vocal teachers at the Conservatory, several splendid voices have been heard. Mrs. J. H. Doyle, as *Marguerite*; Louise Faxon, as *Nedda* and *Marguerite*; Helen Smith, as *Siebel*; Lucile Peiser, as *Lola*, and Mary Levite, as *Lola*, have all acquitted themselves with honor in the *début* performances.

M. R. M.

C. Winfield Richmond, the pianist and teacher, of Bangor, Me., is to spend the summer in Paris studying with Isidor Philipp, the leading instructor of piano at the Paris Conservatory.

### ORGAN STUDENTS WHO HAVE WON THEIR DIPLOMAS



The Class of 1912 of the Guilmand Organ School—The Director, Dr. William C. Carl, Is Shown in the Center

THE class of 1912 of the Guilmand Organ School, whose graduation exercises and eleventh annual commencement were held last week, is shown in the above illustration. Popular organ recitals free to the public are played every Monday night the year round by members of the school and of the alumni, under the direction of

Dr. William C. Carl, in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York City. These recitals are commanding wide attention and provide music of a high order without cost to the people. Twenty-five students of the Guilmand School are now holding New York City positions.

### SHOUTS OF "BASTA" IN MILAN HALT A SAFONOFF CONCERT

#### Eccentric Composition of a German Composer Angers Audience—Storm of Disapproval Fought by Safonoff Sympathizers—A Commotion Without a Parallel at La Scala

Bureau of Musical America,  
8 Via St. Maria, Fulcorina,  
Milan, Italy, May 16, 1912.

THE success obtained by Maestro Wassili Safonoff at the fifth orchestral concert at La Scala strengthened the high approval previously accorded him. The performance following this was marred by a sensational outbreak from the audience, of which more later, but the fifth concert, given before a large and fashionable audience, was an entire success. New on the program were Eight Variations on a Tschaikowski's Theme, by Anton Arenski, one of the most talented of modern Russian composers. The Variations in question, extracted from the Quartet, op. 35, are worthy of every praise and received frequent outbursts of applause. Perhaps one felt too much a uniform tonality, but there was variety of rhythm and the work reveals real inspiration and authority.

The remainder of the program was composed of the Good Friday Music, from "Parsifal," and the tone-poem "Death and Transfiguration," by Strauss, to me one of the lesser works of the German maestro, always excepting the beautiful opening in C minor and the finale so well developed and resembling the Symphony in F Minor. The concert ended with the "Grande Pasqua Russa," by Rimsky-Korsakow, which aroused admiration.

The orchestral concert following this had a less happy or more sensational performance. There was an unparalleled commotion when in the middle of a number a part of the audience tried to interrupt with violent cries of "Basta" (enough), while the other part responded with equally violent cries of protest and "silence." At the end of this number the noise began again and the audience was divided between applause and hissing.

Through the whole concert demonstrations of keen sympathy and sincere admiration were shown for Director Safonoff, but the success was not real or spontaneous, the fault being the program, of course. Beethoven's Symphony in E was the only number of indisputable beauty. The others seemed absolutely devoid of nobility and originality of ideas and were exaggerated in the straining after color, always prolix and never developing a climax. Moreover, in two of them, "The Three Palms," by Spendoroff, and Tschaikowski's "Marche Slave," the extreme exotic flavor is too strong for our taste, while the abundance of picturesque effects in

both, quite in evidence, only accentuates an impression of poverty in musical ideas.

In regard to the number which caused the noisy battle mentioned, "The Kaleidoscope," by the German composer, Noren, those whom this composition did not please might have found a more polite form in which to show their disapproval, but it is certain that the accumulation of eccentricities of composition and cacophony in the harmonization of this work is such that a protest, simply in behalf of good taste, was almost justifiable.

Pietro Mascagni has accepted from the firm of Eduardo Songogno the contract to write music for the opera "Cleopatra." Up to the present the librettist is unknown. Mascagni will begin work as soon as "Parini" is finished.

At the Teatro Grande, Brescia, the directors presented Mascagni himself at the next to the last performance of his "Isabeau." The maestro was given an ovation by a fashionable audience which packed the theater. He was called repeatedly before the curtain.

The celebrated Italian author, Salvatore Farina, has written a new poem in verse entitled "Re Amore" ("Sovereign Love"), an interesting and dramatic work for six characters. "Re Amore" was read to Massenet some time ago and he was so much pleased with it that he expressed a desire to write music for it. At Massenet's request Salvatore Farina wrote an operatic libretto from his poem and entrusted the translation into French to an Italian writer resident for many years in Paris.

The Autumn season in Milan this year will be of special importance, as besides the "Dal Verme" there will also be performances at the Lirico and at La Scala. Strictly speaking the season at La Scala will be a course of special performances during November before the actual opening in December. The Lirico will open November 16 under the management of the house of Songogno. Two novelties will be introduced, "La Dubarry," by Cannissi and "Cingalegra," by Spaili. Maestro Armani will conduct.

The Dal Verme will open September 18. Among the operas to be produced there are "Manon" (Puccini), "Walküre," "Vally," the new opera "Mellinis" and perhaps Verdi's "Otello." Maestro Panizza will conduct. The artists engaged up to the present are Claudia Muzio, Yenni Schubert, Andreina Beinat, Giovanni Martinelli, Francesco Cigada, Remo Andreini and Vincenzo Bettoni. The season will end on December 9.

A. PONCHIELLI.

## ROME COLD TO LEHAR'S "GYPSY LOVE"

Operetta Not a Success at Costanzi—Leoncavallo's Light Opera Ready for Early Production—Poetic Libretto Found Among the Effects of the Late Giovanni Pascoli

Bureau of Musical America,  
6 Via Monte Savello,  
Piazza Montanara,  
Rome, May 29, 1912.

FRANZ LEHAR'S "comic-romantic" opera, "Amor di Zingaro" ("Gypsy Love") was eagerly awaited at the Costanzi, where it was presented last week, but it must be recorded that its production was attended with only limited success. The critical Romans declare that there is little of the comic element in it, and that the romantic part is rather dull. Apart from this it is admitted that Lehar's music is not unworthy of his fame as a fine musician.

As I foreshadowed in my last letter, Leoncavallo did not remain very long in Rome, after having made arrangements for the production of his new operetta, "La Reginetta della Rose." He returned to Florence with his wife after having read the score of the "Reginetta" to the members of the "Città di Milano" company, who were much impressed by the composition. The operetta is to be mounted with full spectacular effect at the Costanzi on June 20.

Francesco Paolo Tosti has now been in Rome since the beginning of last Winter and his numerous admirers here are hoping that he will make up his mind to remain permanently among them. Some say that he has given up all intention of returning to London, but this is doubtful. In any case the now venerable maestro proposes to spend the Summer in a seaside place and after that he may come back to Rome.

### Valuable Operatic Legacy

The executors of the will of the poet, Giovanni Pascoli, who recently died, have in their trust a valuable libretto which has been set to music by a young composer, Renzo Bossi. Pascoli was undoubtedly one of Italy's greatest modern poets, and his libretto is a real work of art. It is developed from a fragment which he wrote for the centenary of Donizetti and is entitled "L'Anno Mille" or "The Year, 1000." He intended originally to call it "The Return of the Troubadour." Great things are expected of this. The story is sombre and Bossi's music is thoroughly in keeping. From the few lines published here and there about the work one can see that in writing the libretto Pascoli must have thought of Maeterlinck's weird outpourings. Whether the Italian was influenced by the Belgian or not, he has produced a remarkable story. It may not go far in operatic form, owing to its overpowering melancholy, but it will be temporarily interesting on the lyric stage, while as a piece of literature it will last. Bossi has composed effective parts for a tenor, two basses, a soprano, a contralto and baritone and he has a strong chorus.

### A New Italian Opera

Another young composer, Bruno Barilli, has constructed an opera on a story entitled "Medusa," by Ottone Schanzer. It will probably be presented in Rome or Milan next Winter. Schanzer's libretto is full of blood and thunder, according to those who have seen it. Barilli's friends say that his music is exceptional.

Three artists from France have been giving some good concerts in the Sala Verdi during the present month. They are the violinist, Raymond Durot, a soloist of the

Colonne Concerts; the harpist, Henriette Rostagni, from the Ganne concerts at Monte Carlo, and Giulietta Ferrari, a notable pianist, daughter of an Italian journalist of Paris, now deceased, and of Mme. Gabrielle Ferrari, who is a famous composer of music in the French capital. They had a fine reception from the public of Rome. Durot played music by Bach, Handel, Paganini and Sgambati. He was at his best in Handel's Sonata in E. Henriette Rostagni was excellent in selections from Pierne, Hasselmans and Debussy, but the real favorite of the public was Mme. Ferrari, who elicited genuine applause for her rendering of Chopin's Ballade in G Minor, the "Romanza" of Schumann and the "Capriccio" in B Minor of Mendelssohn. In the same Sala Verdi another interesting concert is announced for the end of May. At this will be heard P. Mescher Parker, a noted Dutch cellist, the Californian mezzo-soprano, Una Wilfrida Fairweather, and the Roman pianist, Tomassetti. A sonata for 'cello and pianoforte by Guy Ropartz will be heard at this concert for the first time in Rome. The sonata was composed in 1904 and has had considerable success in Paris and elsewhere.

### A HURRIED OPERATIC CONTEST

The authorities of the Roman municipality have given but little time for the composition of a new opera by an Italian-born musician, to be mounted at the Costanzi during the season of 1912-1913. Candidates are to send in their work with the libretti and the piano and vocal scores before June 19. They received the notice of the contest on May 24.

On May 23 the King and Queen went to the French Art Academy in the Villa Medici to hear the music and to see the pictures and statuary of the students of the establishment. As it turned out, their Majesties saw a good deal of new painting and sculpture, but heard only one new musical composition. This was a symphonic poem by Jules Mazellier, entitled "Circenses," on an ancient Roman theme. Mazellier is a promising pupil of the school in which there studied, before him, Gounod, Massenet and many other Frenchmen who have left a mark in music. On Saturday, March 25, there was a public day at the Villa, when M. Mazellier gave, besides his "Circenses" symphony, his suite, "Impressions d'Été," in four parts. This is boldly imitative, both in theme and music, of Claude Debussy.

WALTER LONERGAN.

### St. Louis Violinists' Guild Plays Music by Members

ST. LOUIS, June 8.—The St. Louis Chapter of the American Guild of Violinists met last Monday night and played several original compositions from manuscript, among them being a piano quintet by Ernest R. Kroeger. This composition will be played next week at the annual convention of the Guild in Chicago. The local chapter is enlarging constantly and the roster now includes the leading string players of the city. Hugo Olk is president of the chapter and Victor Lichtenstein, the vice-president of the national guild, is a prominent member.

The Symphony Orchestra management has announced the booking of Mme. Schumann-Heink for the second concert next season. This is the only soloist announced to date.

Several of the St. Louis studios are still active at the close of the season. Clinton

Elder recently presented Mrs. Walter Greene, contralto, assisted by Ray Garret in a most interesting program. Another of Mr. Elder's pupils, A. J. Kosminsky, baritone, gave a delightful recital, assisted by Stanley Goldman, a talented young pianist. The vocal class of Mrs. Franklin Knight gave a most creditable recital last night. The piano pupils of Miss Hammon appeared to great advantage in several afternoon musicales.

H. W. C.

## VOLPE DIRECTS ON CENTRAL PARK MALL

Great Throng Out to Hear Municipal Orchestral Concert—Two Inviting Programs

Arnold Volpe, who will share with Franz Kaltenborn the conductorship of the municipal orchestral park concerts at the Mall in Central Park, gave his opening concerts on Saturday and Sunday afternoons, June 8 and 9, at 4 p. m. The conditions of the weather could not have been finer, both days being sunny and cool. Accordingly, the crowds that gathered were enormous, especially on Sunday afternoon, when there were probably 12,000 people present. The audiences presented a gala appearance with thousands of light dresses and multi-colored parasols in evidence. The two programs were as follows:

Saturday, June 8.—Elgar, "Pomp and Circumstance"; Thomas, Overture, "Mignon"; Verdi, "Fantasie"; "Aida"; Rubinstein, "Kamenoi Ostrow"; Strauss, Waltz, "Tales from the Vienna Woods"; Offenbach, Overture, "Orpheus"; Sarasate, Violin Solo, "Romanza Andaluza"; Bizet, Suite, "Carmen," No. 1; Ponchielli, "Ballet Music," "Giocanda"; Liszt, Second Polonaise, "America." Sunday, June 9.—Grieg, March of Homage; Wagner, Overture, "Flying Dutchman"; Gounod, Ave Maria; Mascagni, "Fantasie"; "Cavalleria Rusticana"; Tschaikowsky, "Slavic March"; Rossini, Overture, "William Tell"; Massenet, Violin Solo, "Meditation," "Thais"; Waldteufel, Waltz, "España"; Donizetti, Sextette, "Lucia"; Massenet, Scènes Napolitaines; "America."

The size of the orchestra for the Saturday and Sunday concerts in June is less than that planned for the daily orchestral concerts, which are to follow throughout July and August. This places the orchestra at a particular disadvantage under the present conditions of a band stand without a reflector. It is the strings that suffer in any case and as these have been reduced in number the conditions were doubly disadvantageous for them. This condition was met in a remarkable manner by Mr. Volpe's strong corps of string players, which displayed an unusually pure and robust tone and great precision. Mr. Volpe's appearance for the season was greeted with great enthusiasm from the huge crowds which during the last three seasons have appeared to take the keenest enjoyment in orchestral music. The compositions on the two programs which have perhaps gained the greatest favor with these audiences during this period are those of Elgar, Tschaikowsky, Massenet and, of course, great opera works.

Mr. Volpe conducted the programs with breadth, dignity and force. Two encore numbers of his own composition, this fact, however, unfortunately unknown to the audience, showed him to be a composer of graceful gifts. Mr. Volpe's concert master, Gregor Skolnik, distinguished himself particularly in his solos and proved himself a young artist of exceptional promise.

### Silver Punch Bowl to Hutcheson

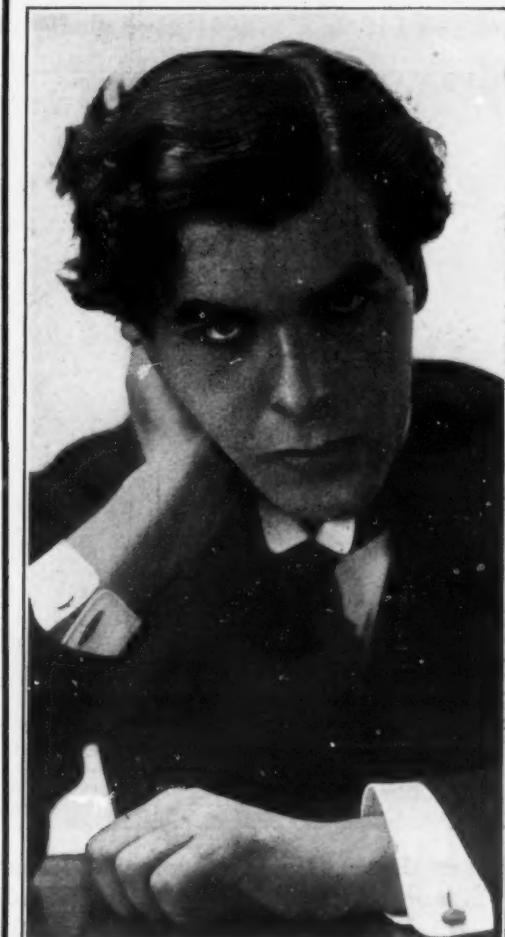
BALTIMORE, June 10.—The pupils and friends of Ernest Hutcheson, teacher of piano at the Peabody Conservatory of Music, have presented him with a large silver punch bowl as a token of the high esteem in which he is held, both musically and personally. The bowl is hand-chased with a pattern of roses and chrysanthemums and inscribed with the words: "To Our Beloved Friend and Teacher, Ernest Hutcheson, Peabody Conservatory of Music, Baltimore, May, 1912." The presentation took place in the large concert hall of the Peabody Conservatory before members of the faculty and the donors of the bowl. Mr. Hutcheson has been granted a year's leave of absence from the conservatory.

W. J. R.

# Henri Léon

The Famous French Tenor

A FAVORITE WITH OPERA AND CONCERT AUDIENCES



—Photo by Mishkin.

### Some Comments of European Critics About Mr. Léon's Concert Appearances:

Those who have not heard Henri Léon sing Karl Loewe's "Die Nachtliche Heerschau" last night have missed the creation of a young genius. With his wonderful voice and his dramatic temperament he evoked Napoleon and all his generals out of their graves, and when the Marseillaise motive came he scored a well-deserved ovation.—*Théâtre Copenhagen*.

Henri Léon possesses a pure tenor and is an artist of very high rank. We have seldom heard a voice so strong and clear in the *forte* passages which is yet capable of such exquisite *pianissimo* effects. One cannot hear him sing enough and never tires listening to his beautiful voice.—Prof. Anton Hartwigson, of the *Daily News*, Copenhagen.

Henri Léon, the well-known young tenor, made his first appearance here last night before a packed house. His program was selected with great artistic taste and Mr. Léon showed his versatility by singing Beethoven, Schubert and Loewe, Grieg, Wolf and Strauss, with admirable style and authority.—*Nya Pressen Helsingfors*.

The feature of the concert was Léon's creation of Oscar Merikanto's "Erlöschende Glut." The artist, with the composer at the piano, won a veritable triumph and his beautiful tenor voice and high intelligence made a deep impression. The audience called for two repetitions before he could continue the program.

—*Hufvudstadsbladet Helsingfors*.

At the great Wagner evening last night the tenor, Henri Léon, sang the rôle of *Parsifal*. Mr. Léon not only possesses a fine tenor voice, of rich quality and clear diction, but is an artist who knows the dramatic effects to the smallest details.—*Berlin Tid Copenhagen*.

Mr. Léon will appear in concert under the exclusive management of MARC LAGEN, 500 Fifth Avenue, New York.

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## SPRING-TIDE OF MUSIC IN BOSTON

Multiplicity of Recitals Before Summer Quiet in Hall and Studio—  
Pupils of Prominent Teachers Present Final Programs of Year  
—Engagements of Local Artists for Coming Season

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, Mass., June 10, 1912.

PUPILS of Gertrude Franklin Salisbury appeared in a vocal recital on June 7 with Louise Wood Forrest, accompanist. The program included numbers by several local composers such as Margaret Ruthven Lang, Mrs. H. H. A. Beach and Benjamin Whipple. The recital opened with a trio, "Down in the Dewy Dell," sung by Mrs. Pray, Miss Trenholme and Miss Baker. This was followed by soloists, including the Misses Baker, Eastwood, Smith, Ellis, Fisher, Mayer, Lowell, Rice, Pierce, Robbins and Mrs. Herman. A fitting climax to the program was the singing of the soloists, assisted by a chorus of twenty selected voices, in the cantata, "Visions of the Queen," Holmes, directed by Mrs. Salisbury, who again demonstrated her usefulness in the music world by developing talent of such a high standard.

Harris S. Shaw, the organist, will sail for Europe on July 2. While abroad he will study with Tertius Noble and Varley Roberts in England and with Widor in Paris. He will return in September to resume his teaching.

Heinrich Benhke, tenor; Herbert W. Smith, baritone; Miss Holway, contralto, and Miss Whitcomb, soprano, took part in an evening of song at the Brookline residence of Mrs. Marsh on May 31.

Eva Kirk, mezzo-contralto, a pupil of Theodore Schroeder, appeared as soloist at the annual concert of the Eastern Star in South Boston. Annette Carew, soprano, another pupil of Mr. Schroeder, sang successfully at Boston College Hall, where she appeared as soloist in the opera "The Rose Jar."

Walter Fogg, a pupil of Warren W. Adams, has been engaged as director at the Morgan Memorial Church. George A. Marsh, another pupil of Mr. Adams, has been re-engaged at the Magazine Street Methodist Church, Cambridge.

Carl Faelten gave his final interpretation lesson of the season on June 5, with numbers by Bach, Schubert, Chopin and Beethoven.

Alice Bates Rice presented the last of her studio musicales on May 29, assisted by Raymond Simons, the tenor. Mrs. Rice sang a scene from "La Bohème" and three songs by Densmore, one of which was in manuscript and heard for the first time, with the composer at the piano. Mrs. Rice appeared also as assisting artist at a recital given by Edgar L. Davenport, of the "Everywoman" company, at Roxbury on May 31.

On the afternoon of June 5 Mary Ingraham gave an informal recital at the studio of Malcolm Lang. Besides several solos by Miss Ingraham the Waltz from "The Rose Cavalier" for two pianos was played, with Mr. Lang at the second piano.

## CLARA DREW

DRAMATIC CONTRALTO



## Press Comments:

O. P. Jacob, Berlin Music Critic, says: "Clara Drew, the contralto, was the singer of special interest . . . on the evening of the Kaiser's Birthday. The large audience was enthusiastic over Miss Drew's voice and interpretations."

Berlin Continental Times says: "Miss Clara Drew . . . sang with perfect diction and very artistically songs by Brahms and Strauss."

During 1912 Spring Festival Tour of Victor Herbert Orchestra, the Raleigh News and Observer says: "Miss Clara Drew sang Bemberg's 'Jeanne d'Arc Aria' with orchestral accompaniment. Miss Drew was practically unknown to her hearers, but before she had fairly got into her first song she had the audience captured."

Des Moines Register says: "Rather unusual but quite charming was the 'Beware of the Hawk' . . . sung by Miss Clara Drew, whose deep contralto voice was admirably suited to the song."

Little Rock (Arkansas) Gazette says: "Miss Clara Drew, with a voice of rare richness of tone, sang 'La Mort de Jeanne d'Arc' superbly, and was obliged to respond to an encore."

Jackson Ledger, Miss., says: "Special mention is due Miss Drew . . . who completely captured the audiences at both performances."

The Raleigh News and Observer says: "Miss Drew appeared in comparatively few solo parts, but those she sang were given in perfect style, notably the air 'Oh, Rest in the Lord!'

Address care of Musical America, 505 Fifth Ave., New York

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1912—Season—1913

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ROBSARTE PUPILS  
ENGAGED TO SING  
IN LIGHT OPERA

Ruby Norton, Soprano

Craig Campbell, tenor, and Ruby Norton, soprano, both pupils of Lionel Robsarte, the prominent New York vocal coach, have been engaged to support Emma Trentini in a new opera being written for her by Victor Herbert. Mr. Campbell will have the leading tenor rôle and Miss Norton will sing the ingenue part.

## PITTSBURGH'S SUMMER MUSIC

Municipal Concerts to Be Given Daily—  
Festival Orchestra Reorganized

PITTSBURGH, June 10.—The city of Pittsburgh is preparing to spend thousands of dollars in furnishing music in the parks for two months beginning Sunday, June 23. The concerts will be given daily, principally in the evening. Last Summer Hans Zwicky and a picked band of musicians played throughout the season, but this year many of the well known orchestras and bands are to be given a chance.

The Pittsburgh Festival Orchestra will open its season next Saturday night at Schenley Lawn and will continue for a period of several months, with well known Pittsburgh and other soloists assisting. Conductor Carl Bernthalen has succeeded in gathering most of his former men together. Karl Malcherek is concertmaster and will also be an assisting soloist. The Euterpean Choral, conducted by Charles Graninger and composed of Pittsburgh public school teachers, has been engaged to assist at one concert.

E. C. S.

The Lutheran Choral Society, of Milwaukee, gave a concert in the German Lutheran Church, at Kenosha, Wis., June 9. The society consists of 150 Milwaukee singers, under the direction of Professor Koehler.

## OFFICIAL "MARSEILLAISE"

Standard Version to Be Used for First  
Time in Paris on June 14

PARIS, June 8.—The first report of the special commission appointed to clear up the confusion as to the correct version of the "Marseillaise" is soon to be made public. There are important differences in the version played by the military bands and that sung by the French students.

The song is to be standardized, and, on June 14, Paris will hear officially, for the first time in the century of the song's existence, an absolutely official and authentic version. That version will be used exclusively thereafter.

## Titled American in Italian Opera

ROME, June 8.—An American singer, the Countess Fabbriotti, formerly Cornelia Scovel, made her début this week in "Madama Butterfly" at the Pergola Theater, in Florence, in a benefit performance for the Italian Aerial League. Her work led to enthusiastic predictions as to a successful career.

## Activities in New York Schools and Studios

### Mme. de Serrano Hears of Pupil's Success.

Pearl Andrews, a New York girl and pupil of Mme. E. B. de Serrano, recently won a triumph at the Teatro Sociale of Fossano, Italy, where she sang the rôle of *Leonora* in "Traviata." Her success was such that she was immediately engaged for a three months' contract to sing in "Norma." Miss Andrews, who appeared in Italy under the name of Perla Andrucci, has received the most flattering approval of the public and the press. Her excellent voice, dramatic temperament and musicianship earned ovations for her, and especially her rendering of the Romanza "Tacea la Notte" was enthusiastically acclaimed.

It is not unnatural that the young artist's first thought after her big success turned to her New York teacher, and it is refreshing to see in her letters to her teacher the enthusiasm and gratitude for the excellent tuition she had received here in New York. Among other things she writes that she considers Mme. de Serrano the best teacher for voice placement in the world and that in all Europe she has never found her equal. Describing the enthusiasm of the Italian audiences she writes: "It was a great ovation. They yelled *bis, bis, bis* and bravo all over the house, and the theater was packed to the doors."

Miss Andrews will be in New York during the Summer and will coach a number of operas with Mme. de Serrano for her next Winter's appearances. Mme. de Serrano has just left her old studio in Fifty-eighth street and from the first of June will be located at No. 430 West Fifty-seventh street.

\* \* \*

### Musicale in Mme. Dambmann's Studio.

At a recent musicale in the New York studio of Mme. Emma A. Dambmann, on June 7, a number of her advanced and junior pupils were heard to great advantage. All these pupils, not even excluding the beginners, showed remarkable results of efficient and conscientious training and the more advanced of Mme. Dambmann's pupils could appear successfully before the public and do honor to their teacher.

Among the latter were Helen B. Hoffmann, who possesses a soprano voice of excellent quality capable of executing coloratura passages flawlessly; Gertrude Gugler, contralto, whose rich and full voice and dramatic temperament were heard to advantage in selections by Franz and Liszt; Edna Lowenstein, soprano; Miss A. Chumsland, soprano; Effie Walsh, mezzo-soprano; Claire Runkel, soprano, who sang "Un bel di vedremo" and some French selections, and Beatrice Hollander, who is the possessor of a soprano voice of very agreeable quality.

\* \* \*

### Evening of Song by Miss Wright's Pupils

The Evening of Song given by the pupils of Annola Florence Wright, on June 4, was a decided success. All of the students presented were heard to splendid advantage in the following ambitious program:

Cowen, "Rose Maiden," "Bridal Chorus," Semi-Chorus; Del Riego, "Happy Song," Mrs. Cunningham; Wagner, "Lohengrin," "Faithful and True," Brown, "The Cuckoo," Semi-Chorus; Lehman, "Mirage," Miss Craig; Molloy-Lynes, "The Kerry Dance," Cowen, "Snow Flakes," Semi-Chorus; Thomas, "Ma Voisine," Lois Viele; Ambrose, "Like a Cradle Rocking," Sergeant-Lynes, "Blow, Blow, Thou Winter Wind," Semi-Chorus; German, "Daffodils a Blowing," Miss Mager; Offenbach-Lynes, "Tales of Hoffmann," Barcarolle; Metcalf, "Absent," Molloy, "Dinah Doe," Semi-Chorus; Weber, "Der Freischütz," "Wie nahte mir de Schlummer," Miss Abrams; Ambrose, "The Shoopy Shoo," Semi-Chorus; Loewe, "The Bell Ringer's Daughter," Cowen, "The Birthday Song," Miss Harris; Mrs. Beach, "The Clover," "The Yellow Daisy," "The Blue Bell," Semi-Chorus; Saint-Saëns, Allegro Appassionata, Miss Foster; Oley Speaks, "In Circé's Garden," Miss Reeves; Bohm-Lynes, "The Kitten," Smith-Lynes, "The Policeman," Bischoff, "Five Little White Heads," Semi-Chorus; Schubert, "Aufenthalt," Clasen, "Forget-Me-Not," Mrs. Abrams; Weil-Lynes, "Spring Song," Semi-Chorus; Wagner, "Tannhäuser," "Dich theure Halle," Miss Brenz; Beach, "Rose of Avontown," Semi-Chorus and Miss Wright.

Members of the semi-chorus are Elizabeth Harris, Mrs. Edna Cunningham, May W. Brenz, Millie Abrams, Evelyn Foster, sopranos; Sallie K. Craig, Julia Mager, Louise Abrams and Edith Reeves, altos.

\* \* \*

### Pupils of Miss Gescheidt in Concert

Six vocal pupils of Adelaide Gescheidt were heard in recital on June 8 at her studios, in Carnegie Hall, New York. The pupils who took part were Nina Davies, Bonnie Moore, Adele McGuire, Sylvia Harris, Mrs. Myrtle Chapman Willis and B. Franklin Mayer. The program presented follows:

Duet, "With the Stream," Tours; "I Arise from Dreams of Thee," Bischoff; "Mammy's Lil' Baby," Burleigh; "A Bowl of Roses," Clarke; "A Bird's Lullaby," Coates; "I Wait for Thee," Hawley; "When Life Has Sorrows Found," Buck; "Summer Time," Rosine, "Dunkels; "Bird of Blue," German; "Gay Little Dandelion," Chadwick; "Where Blos-

soms Grow," Sans Souci; "Thou'rt Like Unto a Lovely Flower," Smith; "The Rosy Morn," Ronald; "My Desire," Nevin; "Gray Days," Johnson; "The Pine Tree," Salter; "My Jacqueminot," Johnson.

The singing of the pupils displayed the fact that they had received excellent training. They sang with great ease, clear enunciation and expressive quality of tone, and in some cases, with a great deal of artistic finish. Miss Gescheidt contributed to the pleasure of the evening by singing "Love is the Wind," by MacFayden; "Syrian Woman's Lament," by Terhune, and "Hindu Slumber Song," by Ware. They were especially successful in expressing, through their work, individuality in the treatment of the different songs, a feature of the work at this studio. The accompaniments were excellently played by Gertrude Elizabeth Grout.

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### A Successful Pupil of E. M. Bowman

Harry Anderton, an artist pupil of Edward Morris Bowman, appeared in recital in the Steinway Art Rooms, Steinway Hall, Saturday afternoon, June 8. His program was the Mendelssohn Prelude and Fugue in E Minor, the Beethoven "Moonlight" Sonata, three MacDowell numbers, "The Eagle," "The Witches' Dance," the Polonoise in E Minor, Schumann's "Des Abends," the Wagner-Brass "Fire Music" from "Die Walküre," the Paderewski Theme and Variations in A Major and the Liszt Rhapsody No. 2.

Mr. Anderton is not an average pupil. He is a mature musician who brings to his work very definite ideas musically and a thoroughly adequate technical equipment. Tonally he is an exponent of the heroic rather than the lyricism of a De Pachmann and technically his equipment is sufficient to handle any compositions which he may choose to play.

Musically Mr. Anderton is highly individualistic. His interpretative ideas are clear and are enunciated in such a way as to leave no doubt as to his intentions. His grasp of the compositions which he played, from the smallest to the largest, was complete and were conceived as a unit, not piecemeal. Melodies he plays with a fine singing tone which does not prevent his climaxes being tremendous in power.

The only criticism which may be made of his work is that he is too apt to consider the composition which he may be playing from a standpoint too individualistic for the modern audience. There is a tendency to disregard tradition. While tradition may be detrimental to freedom in artistic expression there are wise traditions which make for greater emotional power. Such a fault, if it be a fault, is due to a lack of public experience and not to a fundamental defect. In Mr. Anderton Mr. Bowman has brought out one of the best pupils he has yet produced.

### Examinations at Ziegler School

The final examinations of the Ziegler Institute of Normal Singing were recently held before a board of examiners representing both the musical and critical professions. The examinations were in two parts, that for tone production, scales, correct pitch, control of body and poise, and that for poise, diction, style, interpretation and individuality.

In the first, or elementary class, the purpose was to show the progress of the training of the pupils in the fundamentals of voice production. In this examination the pupils were graded in the following order: Augusta Stoll, Pearl Bossler, Iza MacGuire, Virginia Barker and Linnie Love. The advanced test consisted in the application of the above mentioned principles to actual singing and acting and the pupils were graded in the following order: Rebecca Dubbs, Josephine Gilmer, Benita Earl and Emma Nagel.

During the course of these examinations the value of such periodical tests was amply demonstrated. Those who had been present at previous sessions were able to compare the work of the pupils and to observe their advancement. There was also a fine spirit of competition which makes much for the application to details in study.

The students who passed the last test had been students at the Ziegler school for the entire course and amply demonstrated the value of the methods pursued. Both vocally and musically they showed the thoroughness of their training.

\* \* \*

### Mme. Soder-Hueck Celebrates Birthday Anniversary

In celebration of her birthday Mme. Ada Soder-Hueck, the New York vocal teacher, held a reception and musicale at her studios at the Metropolitan Opera House building on June 5. Many of her pupils attended and those prevented from so doing sent telegrams and flowers. An informal musical program was given by some of the pupils. Walter S. Wagstaff, baritone, sang "Awake," by Bruno Huhn; Josephine Shepard, soprano, gave Musetta's Valse Song from Puccini's "La Bohème" and Charles Dennee sang "Sleep, Little Baby of Mine."

George Charles Price, tenor, sang Gilbert Spross's "Tears" and the "La Donna è Mobile" from Verdi's "Rigoletto." Marie Ellerbrook, contralto, gave "Cry of Rachel," by Salter, and Spanish Serenade, by Hallett Gilberté. George Reinherr, tenor, gave "For You Alone," by Henry Geehl, and "Macushla," by Macmurrough. Kathleen Hasbrouck, lyric soprano, sang "The Last Rose of Summer" from "Martha" and Gustav H. Brasch, basso, completed the program with the big aria from Handel's "Messiah," "Thus saith the Lord."

\* \* \*

### Miss Mundell's Pupils Heard

The final concert of the Students' Glee Club of Brooklyn, under the direction of Miss M. Louise Mundell, was held at the Pouch Gallery on June 4. The following program was given:

"The Call," Mark Andrews, "Cobwebs," Smith-Lynes, Glee Club; "Love Me if I Live," Foote, "To You" Denza, Miss Bergdahl; "The Birth of Morn," Leoni, "June," Ronald, James G. Hommel; "The Night Has a Thousand Eyes," J. Belle Boltwood, "Roses Everywhere," Glee Club; Violin Solos, "Deep River," Coleridge-Taylor; "Elfentanz," Popper, "Adagio Pathétique," Godard, Graham Harris; "Inter Nos," MacFayden, "Love Is the Wind," MacFayden, Mrs. Foster; "Prelude," Cycle of Life, Ronald, "The Perfect May," Willeby, Mrs. Duffy; "Sanctus," from "St. Cecilia Mass," Gonoud, Glee Club, with Solo by Mrs. Foster; Violin Solo, Seventh Concerto, De Beriot, Graham Harris; "One Friday," from "Mine, Butterfly," Puccini, Miss Hoagland; "My Heart Is Weary," from "Nadechda," Goring Thomas, Miss Lampman; Sketches from Italy, "Tarantella" and "Carretto Siciliana," Philip Grescher, Glee Club, Mrs. R. W. Kathar, Miss Jeannett Haaker, Mrs. Alma Joye Dillard, James G. Hommel, Frank W. Hommel and James J. Brown.

\* \* \*

### Season's Events at Miss Patterson's Studio

The studio of Elizabeth Kelso Patterson, the New York vocal teacher, has been the scene of many artistic and instructive entertainments during the last season. Among the events taking place were a lecture on "Accompanying," by Mrs. Stewart in connection with which Miss Patterson sang Italian and French songs of the seventeenth century; a pupils' recital by Geraldine Holland, soprano, pupil of Miss Patterson; Lucy Greenberg, pianist, pupil of Amy Fay; Miss Brundridge, violinist, pupil of Ovide Musin; a reception to Ella Wheeler Wilcox, at which a musical program was given by voice pupils of Miss Patterson and young women living in the home; a talk on the French language by Fannie Edgar Thomas; ten lectures during Lent on art, music and literature by Mrs. Lucy Randolph Cautley; a song-recital by Geraldine Holland, soprano, in which she showed convincingly the splendid work of her teacher, Miss Patterson; and a lecture by Mrs. Fletcher Copp on her method of music for children.

\* \* \*

### Organist Stebbins's Voice Pupils Heard

A Springtide concert by the vocal pupils of G. Waring Stebbins, organist of Emmanuel Baptist Church, was held in Memorial Hall, Brooklyn, on May 29, revealing a number of talented and exceedingly well trained young artists. The program, which was rendered in a praiseworthy fashion, was an interesting testimonial to the most active season's work in Mr. Stebbins's musical career. The pupils heard were: Sopranos, Jennie Bennett, Dorothy Kellum Fetterolf, Gretchen Heideklang, Valeria McLoughlin, Mrs. E. L. Martin, Gladys White; mezzo-sopranos, A. Julia Buckley, Adele Somerville; contraltos, Marion Evelyn Cox, Mrs. Joel Butler Ives, Katherine Thorpe, Bertha Wank, Bessie Ellsworth Wiggins; tenors, Frank S. Pierce, John R. Willis; baritone, Frederick W. Rauch. Mrs. G. Waring Stebbins officiated at the piano.

\* \* \*

### W. Francis Parsons' Pupil in Recital

Meta Weidlich, soprano, a pupil of W. Francis Parsons, was heard in recital at his studio, in New York, on the afternoon of June 1. It was the closing recital of the season, and was given before a large assemblage. The program follows:

"Who'll Buy My Lavender," German; "Beloved in Your Absence," Finden; "Before the Dawn," "Allah," Chadwick; "Where Blossoms Grow," Sans-Souci; "Last Night I Heard the Nightingale," "Come to the Garden, Love," "Autumn," Salter; "Wohin" Schubert; "Der Nussbaum," "Die Lotte Blume," "Widmung," Schumann; "Die Mainacht," "Meine Liebe ist Grün," Brahms; "A Birthday," Cowen; "The Gray Dusk," "The Lonely," Parsons; "The Little Gray Dove," Saar; "Love Is the Wind," MacFayden.

Miss Wiedlich displayed a voice of good quality, which she handled with much skill. In the past few years Mr. Parsons has produced several singers of note and this pupil promises to be no exception to the general rule. Her work was clean-cut and intelligent. Mrs. J. Grade accompanied with understanding.

\* \* \*

### Music Festival by Mollenhauer Pupils

Pupils of the Louis Mollenhauer Conservatory of Music held a festival in the Academy of Music, Brooklyn, on Tuesday night. The event was one of much importance in student circles, for the Mollenhauer pupils are under interested surveil-

lance by a host of teachers and their following. Assistance was given in the presentation of the program by Henry Mollenhauer and William H. Keith, vocal director of the conservatory. The program, though long, possessed unusual merit and, aside from the musical charm of the selections, it afforded a tangible idea of the scope of the Mollenhauer courses. Those who participated did not do so simply for the purpose of advertising themselves as pupils not to promote the interests of their instructors primarily. Their prime object was to entertain, and in this they succeeded admirably, showing uniform excellence throughout.

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### Roeder Piano Pupil in Recital

Olive C. Hampton, a talented pupil of Carl M. Roeder, appeared in a recital on June 5 at Elmhurst, L. I. The young pianist demonstrated that she is among the best players Mr. Roeder's teaching has produced. She displayed great technical facility and interpretative gifts of rare quality in the following program:

Concerto, A Minor (first movement), Schumann, accompanied by Mr. Roeder; Gavotte and "Musette," D'Albert; Prelude, F Major, Study ("Aeolian"), Valse, A Flat, op. No. 42; Chopin, "Autumn," "Impatiens," Moszkowski; "Warum," Schumann; Arabesque, Leschetizky; Concerto, A Minor, Grieg, accompanied by Mr. Roeder.

Miss Hampton had the assistance of R. Norman Jolliffe, baritone, whose artistic singing added much to the evening's success.

\* \* \*

### William J. Falk to Teach All Summer

The services of William J. Falk, the New York singing teacher, are in such great demand that he has decided to continue teaching during the Summer at his New York studio. Mr. Falk was offered a European engagement and one from a school in Maine, but preferred to stay at home so that his large class of pupils could continue study during the Summer. As a thorough musician Mr. Falk received his instruction under some of the best teachers in New York and Leipsic. He has been associated with Oscar Saenger for the past fifteen years.

### MINNEAPOLIS COMMENCEMENT

#### School of Music Grants Diplomas to Sixty-five Students

MINNEAPOLIS, June 12.—Sixty-five students received diplomas last night in the commencement exercises of the Minneapolis School of Music, Oratory and Dramatic Art. These diplomas represented the completion of a course of study in various departments, such as piano, voice, public school music, oratory and piano tuning. With a string orchestra, augmented by French horns, under the baton of William H. Pontius, the following program was given:

Petite Suite, Olsen, Laura Numedahl; Concerto, A Minor, Grieg, Florence Brown, with Gertrude Hull at the second piano; Reading, Lora Francois; "Amour, viens Aider," from "Samson et Dalila," Bertha Thorsgard; Concerto, G Minor, Saint-Saëns, Margaret Hicks, with Oda Birkenhauer at the second piano; Reading, Mary McAndrews; "Chanson Provencal," Dell'Asqua, Muriel Hayden; Concerto, B Minor, Tschaikovsky, Ethel Hoff, with Signa C. Olsen at the second piano; Reading, Mary Bigelow; Concerto, A Minor, MacDowell, Dagny Gunderson, with Wilma Anderson-Gilman at the second piano; "I Am at Last Alone," from "La Reine de Saba," Grace Chadbourne.

Another musical event during the closing days of the season was the final Saturday morning recital on June 8, with groups of songs by Esther Jones-Guyer, contralto, and Grace Chadbourne, soprano. Among Miss Chadbourne's selections was a new song by Mr. Pontius, "God Keep You, Dearest." Pupils in dramatic art gave a performance of "Judah" by Henry Arthur Jones, and Clara Theisen offered a reading of Maeterlinck's "Sister Beatrice."

### "Elijah" to Be Sung as Opera in This Country Next Season

Mendelssohn's oratorio, "Elijah," is to be sung in this country in operatic form in English next season, under the direction of the National English Grand Opera Company, which will make a tour of the principal cities. The company will carry a chorus which will be augmented by the choral societies of the cities visited. Among the principals will be Gwilym Miles, who will sing the title rôle; Mme. Ester Adalberto and Pietro Kalero. There will be an orchestra of fifty men. Samuel Kronberg is in general charge of the undertaking. "Elijah" was sung in England last season in operatic form and received with much favor.

### Another Saenger Pupil in Opera

Kathryn Lynbrook, a young American soprano, and a pupil of Oscar Saenger, has signed a contract for two years with the Crefeld Stadt Theater in Germany. Miss Lynbrook is a Brooklynite and has pronounced dramatic ability.

## POTSDAM'S SECOND MAY FESTIVAL

**Soloists and Chorus Acquit Themselves Ably in Two Day's Concerts**

POTSDAM, N. Y., May 27.—The second May Festival in this city took place on Thursday and Friday of last week at the Normal High School. The soloists were Mrs. Charlotte Nelson Brailey, soprano; Albert Wiederhold, baritone; Elbert Fretwell, tenor; Maude Clark, harpist, and Ernst Mahr, cellist.

The Thursday evening concert presented the chorus in Augusta Holmes's "The Vision of the Queen," under the direction of Miss Crane. Solo numbers were also a feature and one of the successes of the evening was won by Albert Wiederhold, who in a group of Schumann songs and in the "Infelice" from "Ernani" established himself in his audience's favor at once. Mr. Fretwell made a good impression in the "Love Song" from "Die Walküre" and songs by Cadman and Salter, while Mrs. Brailey sang to advantage the "Vissi d'Arte" from "Tosca" and a group of French songs. The singers united in the Trio from "Faust" as a closing number.

Friday evening's program opened with the Andante, op. 11, by Tschaikowsky, played by a string quartet. Mr. Fretwell sang the "Flower Song" from "Carmen." Mr. Mahr played cello pieces by Popper, with good effect; Mrs. Brailey was heard in the Bach-Gounod "Ave Maria," Miss Clark in a Hasselman's "Prière" and Mr. Wiederhold repeated his success of the preceding evening in Worden's "Till I Wake" and Huhn's "Invictus." Mrs. Brailey and Mr. Wiederhold also sang Graben-Hoffman's "I Feel Thy Angel Spirit" at the close of the first half.



**Soloists in the Potsdam Festival—Left to Right: Elbert Fretwell, Tenor; Maude Clark, Harpist; Miss Crane, Director of the Festival; Albert Wiederhold, Baritone; Mrs. Charlotte Nelson Brailey, Soprano, and Mrs. C. H. Sisson, Accompanist**

The second part of the Friday program was given over to Gaul's historical cantata, "Joan of Arc," which Mr. Tunnicliffe conducted ably. The chorus sang admirably, showing good training, and the solo parts were likewise well handled. There was much enthusiasm on this evening also and the festival may be recorded as most successful. Mrs. C. H. Sisson presided at the piano during the concerts and played most satisfying accompaniments.

## FROM "MUSICAL AMERICA" READERS

### A Similarity in Operatic Plots

To the Editor of MUSICAL AMERICA:

In a recent issue of your paper I noticed an account of a new opera, "The Dove of Peace," from the pen of Walter Damrosch and was more than passingly interested, especially when I read the story of the plot. In the Spring of 1908, in this city, under the auspices and management of Dana's Musical Institute, the opera, "In Guam," or "Manuela," from the pen of Walwin Woods of Erie, Pa., and B. D. Gilliland, then of the D. M. I. faculty, was presented at the local theater and later in the Park Theater at Youngstown, Ohio, with Edgar Temple, of the Klaw and Erlanger forces, as the stage director. Later Mr. Temple took the work to the Pacific Coast and after minor changes produced it several times there. I am enclosing a program with the story of the opera, conditions under which it was written and the original cast of characters, in fact one of the original programs. I do this as a duty I feel is owing to Mr. Gilliland and not as an indirect thrust at Mr. Damrosch. My attention was so forcibly called to the sameness of the plots that I thought my reference to this production might interest other readers of your valued periodical. Respectfully,

LYNN B. DANA.

Warren, O., June 10, 1912.

[The plot of the opera "In Guam" is outlined as follows in the program, to which the correspondent refers:

*Manuela* is a Spanish girl who has in her possession half of a cipher that has come down through the family. The promise has been made that she will marry the man that presents the other half. The governor of the island of Guam, a police-

man (*Pat*) and a *Don*, a Spanish nobleman, are in league to try to secure the other half of the cipher. The first act closes with the American ship entering the harbor and the captain and crew taking possession of the island.

The second act opens with a reception in the palace of the governor, at which the announcement is made by the governor that *Manuela* is to become his wife. *Pat* hearing this announces that he has secured the other half of the cipher and claims the hand of *Manuela*. In the meantime the captain of the ship arrests the governor, leaving a clear coast for *Pat*, who takes advantage of the situation and calls an election for the rulership of the island. He and *Don* run on opposite tickets, and by the aid of his faithful follower, *Casey*, *Pat* is the winner. *Don* discovers *Pat*'s trickery, has *Pat* ousted and declares himself governor. *Havana*, a Spanish street singer, having sworn that she would marry the governor of Guam, joins with *Don* in his rule.

Act III is aboard the ship *Charleston*, where *Pat* has fled for protection and where he tells his tale of woe to the captain and acknowledges that his story of finding the cipher was a bluff. The captain sends his men ashore and arrests *Don*, takes charge of the government and sets sail for Manila with the entire party.]

### Oscar Seagle's Success

To the Editor of MUSICAL AMERICA:

In looking over your edition of MUSICAL AMERICA of May 11 I saw an article reviewing the season's concert work. Your critic states that the only newcomers among the singers to make a success were Teyte and Gerhardt. You should have already in your possession criticisms of my New York concert at Carnegie Hall; in case you have overlooked them I am sending you another folder which I beg you will

read. You will see that your most eminent critics give me very liberal praise; besides this I had an audience of 2,500 people, six encores during the program and six recalls at the end. There was over \$1,000 in the house. I was absolutely a newcomer in New York, and it seems to me that I had a most unusual and legitimate success. Yours truly,

17 Avenue Mozart, OSCAR SEAGLE.  
Paris, France, May 25, 1912.

### International Pitch

To the Editor of MUSICAL AMERICA:

Will you kindly answer, through your columns, what pitch (correct number of vibrations) for the tone A the Thomas Orchestra, Boston Symphony, Damrosch and New York Philharmonic Orchestras use? Has not the pitch A 440 been used in Germany at least as far back as 1850?

PAUL OPPENHEIM.

Louisville, Ky., June 3, 1912.

[International pitch is used by all modern orchestras. Climatic conditions vary the pitch so that at 68° F. A = 439 and at 59° F. A = 435. To your second question it may be said that the Congress of Physicians in Stuttgart, Germany, in 1834, recommended A = 440 when the prevalent pitch was between 440 and 450. Grove's Dictionary is the authority for these statements, to which you are referred to the article on "Pitch."—Ed.]

## SPREAD OF MUSIC IN ERIE

### Concert Series Brings Famous Artists to Well Pleased Public

ERIE, PA., June 8.—A delightful series of Spring concerts in this city closed on May 28 with splendid results in the spread of musical culture. The series opened April 17 with a song recital by Sophia Kassmir, soprano, assisted by Blanche Sanders Walker, pianist. On April 23 Christine Miller, the noted contralto, accompanied by Carl Bernthal, gave a thoroughly enjoyable evening from every point of view. In her appearance on May 2 Katharine Goodson, the eminent English pianist, was the third delight of the series and the first great pianist to give a recital here in five years. Music lovers in Erie will look forward to a reappearance of this world renowned artist during her next American tour. The fourth concert was given by the Ball-Goold String Quartet, a well-balanced organization of Buffalo, and Florence Stockwell-Strange, contralto, also of Buffalo.

The last event, a joint recital given by Ruth Bowers, violinist, and Frederick Delano, baritone, was of particular local interest, as both were appearing professionally in their own home city. Miss Bowers has a most charming personality and she appeared with great success, while Mr. Delano displayed a fine voice and made a splendid beginning toward a great future. Mrs. C. C. Colby accompanied Miss Bowers, while Mr. Delano was accompanied by Gertrude Delano, his sister. E. M.

### Memorial to W. S. B. Mathews

The Art Publication Society of St. Louis this week circulated handsome memorial folders in honor of W. S. B. Mathews, editor-in-chief of the society's publications, who died recently. The folder contains a photogravure of Mr. Mathews and this inscription: "We will remember him with reverence as a man of lofty ideals, scholarly attainments and unwavering loyalty to his chosen profession." It is signed by the associate editors: F. M. Lillebridge, W. V. Armstrong and William John Hall.

### American Singer of Coburg Opera Home

Ferne Rogers, an American girl who has been singing in the Royal Opera at Coburg, Germany, and at Hammerstein's London Opera, returned on Saturday last on the *Cedric* of the White Star line. Miss Rogers is only twenty-two years old. Her home is in Meriden, Conn.

## HAMMERSTEIN CUTS PRICES

### Performances at London Opera House Will Be Given at Theater Rates

LONDON, June 7.—Mr. Hammerstein has decided to adopt the theater scale of prices for his London Opera House as he did in his Fall and Winter season. This will be the first time opera has been given at these prices in the Spring and Summer season. The new rate will go into effect next Monday and continue through the remainder of the season. The prices will range from a half guinea an orchestra stall to a shilling for the gallery. Mr. Hammerstein's experience has convinced him that there is a great public in London for opera at low prices.

On four nights next week Mr. Hammerstein will give opera in English. "The Chimes of Normandy" will be given Monday with Vinie Daly, the American girl, formerly a dancer, in the rôle of *Serpentine*. Wednesday night will witness the first production of Lord Howard de Walden's opera, "The Children of Don," in the cast of which there will be three Americans, Henry Weldon, Frank Pollack and Arthur Philips.

## OFFERS TO HAMMERSTEIN

### American Impresario and Others Ready to Take Over London Opera House

LONDON, June 8.—Rumors about Oscar Hammerstein and his London Opera House are as plentiful as ever. It is said now that he has had several offers, one from an American impresario, as to the disposition of his house. These offers provide for the giving of opera in English, with English singers. The agreement with the American impresario referred to is said to have been drawn up already and to await only the necessary signatures.

Mr. Hammerstein has again postponed the première of Lord Howard de Walden's opera, "The Children of Don." It was to have been given next Wednesday but the date has been changed to June 15.

Hanover, Germany, has just had an opera festival in connection with the National Art Exposition held there.

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Clarence Eddy, the eminent New York organist, will dedicate the fine new organ in the First Christian Church of Springfield, Ill., on June 28.

\* \* \*

Kathryn E. Blatchley, who has charge of the music in the public schools of Westville, Conn., gave a piano recital at her residence on June 3, assisted by two of her pupils, Hilda Harkinson and Alvina Schmidt.

\* \* \*

The Woman's Club of Roland Park, Baltimore, held its last musicale of the season June 6. An excellent program was given by Mrs. Hazel Knox Bornschein, soprano, Olga von Hartz, violinist, and Lily Bartholomay, pianist.

\* \* \*

A recital was recently given by Lorraine Holloway on the new organ at St. Dominic's Church, Hamilton, Md. Mr. Holloway was assisted by Mrs. F. A. Brook, organist of St. Dominic's choir, and Adele Meade, violinist.

\* \* \*

Vera Curtis, the American soprano, who is engaged for next season at the Metropolitan Opera House, has returned from a successful tour with the Russian Symphony Orchestra and will spend the summer at the home of her parents in Bridgeport, Conn.

\* \* \*

The chorus choir of the Fourth Church in Hartford presented Sullivan's oratorio, "The Prodigal Son," on June 9, with the solo parts sung by Angel A. Choupourian, soprano, Mrs. Ralph Stamy, contralto, Charles E. Prior, Jr., tenor, and Benjamin Budge, baritone.

\* \* \*

A pleasing program of music was offered in a concert given at the Sterling Place Church, Brooklyn, on June 4, by Robert M. Treadwell, the New York organist; Oscar Kimberley, baritone; Frances Titus, contralto; Suzanne Zimmerman, soprano, and Robert D. Armour, tenor.

\* \* \*

Elsie MacGregor, one of Indiana's best organists and organist of the First Presbyterian Church, Marion, Ind., gave a recital in that city on June 2. Her program was an ambitious one and was performed in a splendid manner. Clarence Eddy, the organist, has given two recitals in Marion.

\* \* \*

Robert C. Parmalee, boy soprano of Trinity Church, Hartford, appeared in a recital on June 3 at the residence of Mrs. Charles Dudley Warner, with the assistance of William J. Carroll, tenor. Master Parmalee sang several Maytime songs, as well as the "Toreador Song" from "Carmen" and the "Flower Song" from "Faust."

\* \* \*

Another one of the well-known artists in the concert world, John Barnes Wells, has added Harvey Worthington Loomis's "In a Little Dutch Garden" to his repertoire. He is meeting with such great success with this little gem that he rarely gives a recital or sings at a concert that he does not use it.

\* \* \*

The Andante Cantabile for 'Cello and Piano by Mary Helen Brown, dedicated to Wilhelm Durieux, the Dutch 'cellist, is meeting with unusual favor. Mr. Durieux played it with marked success on several of his recent concert programs and has added it to his repertoire for recital tour in Holland this summer.

\* \* \*

Pupils of Edward Farmer recently appeared in a piano recital at Montclair, N. J. A feature was the artistic playing of Edith Studer in Beethoven's Sonata, op. 14, No. 2, and a set of Chopin pieces, including two of the Preludes, the A Flat Major Impromptu, the Mazurka, op. 24, No. 4, and the Valse in A Flat Major.

\* \* \*

A concert was given in the parish house of Trinity Church, Towson, Md., June 7, by the choir of St. Cecilia Guild, under the direction of Nettie O. Crane, the church organist. The soloists were Ethel R. Seltzer, soprano, Mrs. Randolph Wilson, contralto, and Thomas DeC. Ruth, bass.

\* \* \*

Another Milwaukee pianist is to sail for Europe soon to continue musical studies. She is Rose Mazur, who will become the pupil of Sherres Friedenthal, in Berlin. She is a graduate of the Nebraska

University Conservatory, which she attended after she had studied in Milwaukee under Guy Bevier Williams.

\* \* \*

The fourth annual Evangelical Sängerfest of southern Wisconsin was held at Woodland Park, Oconomowoc, Wis., last Sunday and was attended by about 22,000 people. Choirs from Jefferson, Janesville, Juneau, Mayville, Columbus, Watertown, Hartford, Hustisford and Oconomowoc took part.

\* \* \*

Mrs. Arnold Farrar Spencer, a soprano of Indianapolis, sang last week in New York for the first time at a private recital in the home of Hans Kronold, the 'cellist. Her selections were taken from Italian and German operas. The recital was the first of a series to be given this summer by members of the Musicians' Club.

\* \* \*

Eloise Egleston introduced several of her piano pupils in a musicale at her Brooklyn studio with the assistance of Dorothy Bolton-Call, contralto. After the regular program there was an informal half hour of music, in which Miss Egleston played a Chopin Polonaise and Charles Kitchell, the tenor, sang "Ishtar" by Charles Gilbert Spross.

\* \* \*

Frederick Curtis Butterfield, who has been at Carleton College, Northfield, Minn., for the last year, has been appointed instructor in piano, counterpoint and canon and fugue at De Pauw University, Greencastle, Ind. Mr. Butterfield is a graduate of Harvard University and a piano pupil of Wagner Swayne, of Paris.

\* \* \*

Julia Waixel, the New York accompanist, sails for Europe on the *Olympic* on June 15. She will visit London, Berlin, and Paris and will during the summer engage in concert work. The middle of September will find her in New York again, when she will resume her coaching and accompanying of many Metropolitan and concert artists.

\* \* \*

The Hartford Conservatory of Music presented Isabella Murray, pianist, in a recital on June 5, with the assistance of Davol Sanders, violinist, and Richard Wander, 'cellist. In addition to her solo numbers Miss Murray played Grieg's C Minor Sonata with Mr. Sanders, and with Messrs. Wander and Sanders she offered Jadasohn's Trio in F Major.

\* \* \*

The W. T. Carlton Opera Company will open a summer season at the New Academy of Music, Baltimore, with Gilbert and Sullivan's opera "Patience." The cast will include W. T. Carlton and W. P. Carleton, Edith Singleton, prima donna soprano, Charlotte Philbrick, contralto, Cora Williams, soubrette, A. H. Busby and Sidney Alger, comedians, Pacie Ripple and George White, tenors.

\* \* \*

An interesting musical program was given June 2 at Northminster Presbyterian Church, Baltimore, under the direction of Florence M. Giese, organist and choir director. The soloists were Mrs. Lewis Hopkins, soprano, Mrs. J. Carey Martien, contralto, J. P. Tingle, tenor, J. F. Osbourn, baritone, and Winfield Barnes, bass. The anthems were by West, Sterndale, Bennett Barnby and Roberts.

\* \* \*

A very elaborate production of Gilbert and Sullivan's "Mikado" is scheduled for June 19 in the College Theater, at Webster & Sheffield avenues, Chicago, under the direction of Walter Keller, organist of St. Vincent's Church. George Herbert, who will appear in the part of *Koko*, will assume the stage management and the chorus will be made up of members of St. Vincent's choir.

\* \* \*

Two pupils' recitals of unusually high standard have been given in the last week at the Casino in Kansas City, Mo. On Monday evening the pupils of Frederick Wallis were heard in a most interesting and varied program. On Friday Mrs. Jennie Schultz presented her pupils. Some fine voices were heard during the evening, giving evidence of excellent training. The Casino was not large enough to accommodate the large audience.

Sonata recitals are rare in Kansas City, Mo. Consequently the one given at Morton's Hall on Thursday evening of last week by Jessie Hatch Symonds, violinist, of Boston, and May Macdonald, a local pianist of unusual attainment, were enjoyed to the utmost. Both artists are abundantly gifted with fine musicianship. Their selections were the Dvorák Sonatina op. 100, a Strauss Andante Cantabile and a Sjögren Sonata, Op. 4, No. 2.

\* \* \*

Representatives of all musical interest of Madison, Wis., joined in forming the Madison Orchestra Association. The idea of the new organization is to provide permanent facilities for orchestral concerts in that city. An executive committee to carry out the idea has been appointed as follows: Mrs. A. Proudfit, chairman; Mrs. M. Slaughter; Mrs. A. W. Locke, Mrs. Hobart Johnson, Fletcher Wheeler, Dr. H. C. Bumpus, Dr. L. A. Coerne and Dr. Arnold Dresden.

\* \* \*

The children of the Sisters of Mercy Convent, in Brooklyn, gave a musical exhibition last Saturday in St. Patrick's Hall, Brooklyn, to demonstrate their first year's work in the Mary Fidelia Burt sight singing method, which has been adopted in the convent school. The children sang such selections from "The Messiah" as "Glory to God," "Rejoice Greatly, O Daughter of Zion," "He Shall Feed His Flock," "I Know That My Redeemer Liveth" and "The Hallelujah Chorus."

\* \* \*

Mrs. Lafayette Goodbar, the Boston soprano, will spend her vacation on her West Indian fruit ranch after a busy professional and social season. Mrs. Goodbar's song recitals in Boston the past two seasons were events of unusual interest to music lovers. She was soloist at the Channing church, Newton, the past two years, terminating her engagement there on April 1, to accept position with the Brookline Baptist Church, corner Beacon and Park streets, Brookline.

\* \* \*

A choir of more than 1,500 voices, composed of singers from 200 Protestant churches of Baltimore, held a rehearsal at Brantly Baptist Church in that city in preparation for the great musical festival, "The Pageant of Light and Darkness," which will be held in Baltimore in October in connection with "The World in Baltimore Exposition." The choir is under the direction of Hobart Smock. Among the soloists are Anna Williams, Hannah L. Greenwood, Walter Johnson and Edgar T. Paul.

\* \* \*

The music for the month of June at the Moravian Church, Lancaster, Pa., Dr. William A. Wolf, organist and choirmaster, as announced in the publication of the church, "Church Topics," includes anthems by Stanier, Spohr, Marks, Hutchinson, Gounod, Shepperd, Stokes, Field, Macfarlane, Gluck, Haynes, King-Hall, Rogers, Sydenham, Steane, Thompson and Brown. The musical services of this church, under the able direction of Dr. Wolf, play an important part in the year's services and only music of worth is produced.

\* \* \*

A recital of high merit was given at the European Conservatory of Music, Baltimore, June 7, by piano, violin and vocal students under Director J. Henri Weinreich, Arthur Conradi and Clifton Davis. Piano concertos were played by Ella R. Rokos and Maud B. Werner with Director Weinreich at the second piano. William Cheroweth, tenor, sang Beethoven's "Adeleida." The participants were Amey Constantine, Sidonia Klein, Dora L. Kasten, Lydia Immler, Sadie E. London, pianists; Wortham Pitt and Celia Shapiro, violinists.

\* \* \*

The German singing societies of Baltimore are preparing to capture several prizes at the Sängerfest to be held in Philadelphia, June 29 to July 6. The societies which will compete in the different classes and their directors are the Germania Männerchor, Theodore Hemberger; Harmonie, John A. Klein, first class; Mozart Männerchor, George W. Poehlmann; Frohsinn, Theodore Hemberger, third class; Metzyer Gesang Verein, C. L. Wahle; Eichenkranz, George W. Poehlmann. Henry Thomas is president of the United German Singing Societies of Baltimore. George Himmelheber is secretary, and Theodore Hemberger musical director.

\* \* \*

Samuel A. Baldwin, organist and professor of music at the College of the City of New York, has again issued his yearly booklet, which has appeared during his stay at the institution. The book contains a summary of the recitals given, sixty in number this year, arranged alphabetically, first the works of Bach, then sonatas, suites, etc., and finally a long list of miscellaneous compositions and arrangements. Seventy-seven compositions were played for the first time at these recitals this sea-

son; the audience for the year aggregated seventy-five thousand, both the Wednesday and Sunday afternoon recitals being well attended.

\* \* \*

A pianoforte recital took place recently at the California Conservatory of Music, in San Francisco, on which occasion the pupils of John C. Manning gave the program. The performers showed excellent musical knowledge and sense of interpretation in their playing of a tastefully selected program. Joy Noble played "Papillons" (Schumann), "The Minstrel" (Debussy), "Valse Courante" (Lachaume), "Chant d'Amour" (Stojowski). Charles Warriner's numbers were Theme and Variations in F Minor (Haydn), Impromptu, G Major (Schubert), "Pastorale" (Scarlatti), "Clair de Lune" (MacDowell) and "En Courante" (Godard). With Mr. Manning at the second piano Mrs. Walder played the first movement from the C Minor Concerto of Beethoven.

\* \* \*

The recital given by the advanced pupils of the Virgil Calvier Piano School, Washington, D. C., under the direction of Georgia Miller, proved entertaining. Schuman numbers were artistically interpreted by Katharine May Brooks and MacDowell numbers by Louise Marbut. Corinne Brackett proved a pupil of force and ability in her presentation of "Liebeswalzer," Moszkowski; "Liebestraum," No. 3, Liszt, and the first movement of the Concerto, C Major, Beethoven. Martha Dyer, in the first movement of Mozart's D Minor Concerto, displayed technic and temperament. Other piano numbers were given by Margaret Granger, Mabel White, Hilda Marie Kolar, Isora Bongham and Mrs. Herbert Campbell. Ruby Stanford played the Adagio from the G Minor Concerto of Bruch.

\* \* \*

The Women's Philharmonic Society of New York, Amy Fay, president, assembled with their guests to listen to the chorus of the society under the able conductorship of Elmer Robbins Wood, which gave its first private recital at Studio Hall, the club's rooms, on Wednesday evening of last week. The place was filled with an attentive and enthusiastic audience and the singers were repeatedly encored. Mrs. George Evans was chairman of the Reception Committee, and Laura Sedgewick Collins, first vice-president, presided. The chorus was assisted by members of the Students' Grand Opera Society of New York, Mrs. Wood, musical director, and the following artists: Mrs. Clophas Jones, pianist, and Florence Hart, Getrude Stokes, Florence Rothstein, C. B. Brown, J. M. Deady and T. H. Lynch, members of the Grand Opera Society.

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## MINNESOTA MUSIC TEACHERS STRIVE FOR A PROFESSIONAL STANDARDIZATION

[Continued from page 6]

courage music in the grade and high schools in a course which should embody a mastery of technic and theory on a plane parallel with the requirements of a general education. He advocates a like plan among adults, to provide the patronage for symphony orchestras, choral clubs, etc.

Dr. Mills expressed the weakness of the present system in this country in its lack of uniformity, its lack of credits and qualified instructors. He said there was a noticeable want of general education among professional musicians and the absence of accepted standards made recognizable through conferring of degrees. He earnestly pressed the importance of scientific knowledge over and above skill in performance.

Dr. Mills also gave emphasis to a statement that Europe has just as poor teachers as America, and that there is much teaching in America as good as any to be found in Europe.

The afternoon session opened with a demonstration by Elsie M. Shawe of the work done by pupils in the 2d, 5th, 7th and 8th grades from the St. Paul schools. Much interest and pleasure was manifested in the work and a proposed accredited course for the high schools of the State was urged by Miss Shawe in an argument so convincing as to result in the offering of the following resolution by Leopold Bruenner and its adoption by the association:

"In view of the importance of public school music study; in the full consciousness of what has already been accomplished and in the hope that the highest aims of those to whom this important branch of education is entrusted may be realized, I now move that the M. S. M. T. A., in convention assembled, indorse any plan of accredited music study for high schools which may be devised by the National Association of Public School Music Supervisors. I also move that the extension of music study in the grade schools be indorsed by the M. S. M. T. A."

A delightful feature of the Public School Music Section was the singing by Nelly Theodosia Krebs of a program of children's songs. In a costume of earlier days, with a voice of rare sweetness and a winsome manner, Miss Krebs, accompanied by Ina Grange, charmed her hearers.

The Violin Round Table, led by William MacPhail, brought out four interesting papers as follows: "The Cremona Violin," a study by Heinrich Haevel; "Theory and Practice in the Art of Teaching," by Theodore F. Meier; "Suggestions as to a Violin Curriculum," by Mr. MacPhail; "Four Great Violin Teachers—Jacobson, Sevcik, Suchy and Ysaye," by Otto Meier.

An afternoon program, full to the limit, concluded with an organ recital by William Edward Mulligan in the Park Congregational Church.

In the evening came the hour of relaxation. A refreshing banquet was followed by a program of fun-provoking events in which Paul Thorne officiated as "stunt master." Dignity melted under the good-natured thrusts of the joker and the Minnesota State music teachers lost their professional altitude in an evening of informal social enjoyment.

A clashing of metal between Latin and Anglo-Saxon temperaments gave relish to the Piano Round Table Wednesday morning. There were points in Giuseppe Fabbrini's paper, "The Classic School," to which Dr. Mills, who was called upon by Chairman James A. Bliss to take part in the discussion, took exception.

Emily Grace Kay spoke on five minutes' notice on "The Romantic School," taking the place of one who had been detained. James A. Bliss made an earnest plea for individuality, for an ear and mind open to new musical experiences in his paper, "The Modern School."

The next event on the day's program was a visit to the factory of the Wick Piano Company, where members of the association saw the process of piano building demonstrated from the elementary stage to the finished product.

## Program of Minnesota Composers

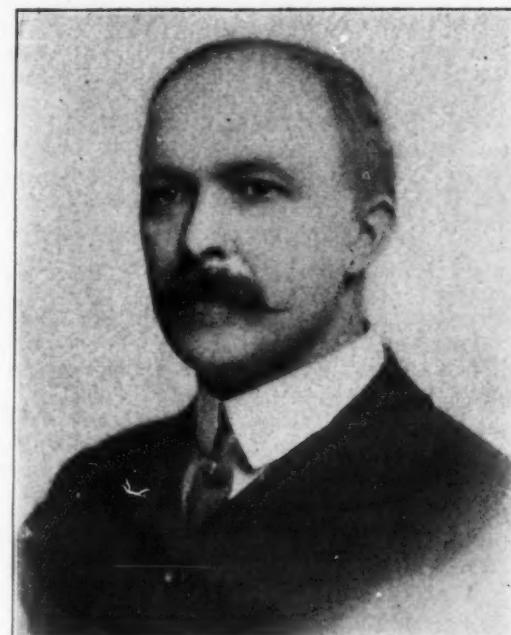
The concert on Wednesday evening, which was given over to a program by Minnesota composers, was a demonstration of the resources of the State. The Sonata in C Major, op. 2, by James A. Bliss, a number giving form to the composer's fine sense of musical appreciation

and individuality of expression, was admirably presented by Mrs. Bliss. A second sonata was that of Henry Wordlin, played by the composer, and gratefully received.

The following group of four songs by Donald Ferguson furnished musical setting to poems by Goethe and Heine—"Wanderer's Nachtlied I," "Die Schlanke Wasserlilie," "Wanderer's Nachtlied II," "Des Mädchen Elfentraum." The songs were admirably sung by Mrs. Elenore N. Pachler, with Mr. Ferguson at the piano.

A group of "Sappho Lyrics" adapted by Bliss Carman to a musical setting by William Edward Mulligan was given dramatic declamation by Mme. Leclaire-Mulligan, with Mr. Mulligan at the piano.

The Allegro from Francis Pauly's Quintet in C Minor gave rise to much enthusiasm.



G. A. Thornton, Retiring President of the Minneapolis State Music Teachers' Association

asm. The composer, a young man of nineteen years of age, played first violin and his sister, Florence Pauly, the piano, Dr. P. B. Steadman, second violin, Robert Drew, viola, and George Osborn, 'cello.

## Organists' Round Table

The Organ Round Table, of which Stanley T. Avery was chairman, called into service Minnesota organists of national repute. Hamlin Hunt, of Minneapolis, gave consideration to "The Organ as a Service Instrument" and G. H. Fairclough, of St. Paul, in speaking of "The Organ as a Concert Instrument," took occasion to bespeak installation of organs in the large auditoriums of the country, giving a thrust at his home city, whose magnificent Auditorium still lacks its crowning feature, a fine organ.

A point of dramatic climax in the week's proceedings was reached in the presentation of Mrs. W. M. Thurston's paper, "Where Methods Disagree, Who Shall Arbitrate?" read before the Voice Round Table. It was a forceful, dignified and impressive argument for voice production on a scientific basis. It was an interesting and vital moment to the association, inasmuch as Mrs. Thurston presented her paper with all the force of conviction as an argument against the examination by any board of unrecognized authority for the certification of teachers—a project close to the heart of the association at this time.

Edith Abell's paper on "Diction and Rhetoric," presented at the Voice Round Table, was a scholarly production commanding respect. Charles A. Fisher presided over the Voice Round Table.

## Apollo Club Concert

The closing event of the three days' session was a concert by the Apollo Club of Minneapolis, H. S. Woodruff, conductor. An excellent program of compositions for male voices, some of them accompanied by piano or organ, or both, others *a cappella*, illustrated the achievement of a body of fifty men.

The assisting soloist was Mabel Augustine, violinist, who, with Donald Ferguson at the piano, displayed poise and musicianship in the presentation of characteristic compositions of differing schools.

An episode of the evening was the report by the committee on resolutions, consisting of D. F. Colville, Nellie A. Hope and L. T. Avery. The report made gracious acknowledgment of the association's action in correlating forces contributing to the success of its work, including the Twin City press and MUSICAL AMERICA.

Probably the most important step taken by the association and certainly the one occupying the most time and arousing the largest number of pertinent remarks was the report, together with the consideration and adoption of the same, of the committee appointed in 1911 to recommend a suit-

able plan for the institution of a uniform system of examinations for music teachers to be conducted by the Minnesota State Music Teachers' Association. The report embodied the recommendation that a system of annual examinations be offered music teachers in the departments of voice, violin, piano, organ, theory and history of music—public school music to be included in the department of voice; that said examinations be offered in three grades and that the association issue certificates as Licentiate, Associate and Fellow, of the M. S. M. T. A. to successful candidates in the lowest, the intermediate and the highest grades of examination, respectively. Rules and regulations adopted provide for a board of examiners to be nominated by the executive board and elected by the association. The board of examiners is empowered to conduct examinations for the certificate of licentiate, but shall secure the services of special examiners for the examinations for the certificate of associate and fellow. The committee presenting the report consisted of J. Victor Bergquist, chairman, Elsie M. Shawe, Donald Ferguson, Mrs. Charles H. Budd, D. F. Colville.

The election of officers for the coming year resulted as follows: President, Heinrich Hoenel; vice-president, Mrs. Charles H. Budd; secretary-treasurer, Donald Ferguson; auditor, Mr. Flaatew. H. S. Woodruff was made chairman of the program committee; John A. Jargar and Harriet Hale to serve with him, and Mrs. Agnes M. Fryberger was given charge of the public school music.

The first board of examiners consists of Horace Reyner, Duluth; Hamlin Hunt, Minneapolis; G. H. Fairclough, St. Paul; Leopold Bruenner, St. Paul; Gustavus Johnson, Minneapolis; Josephine Cary, Duluth; Willard Patten, Minneapolis; Caroline V. Smith, Winona; Charles A. Fisher, St. Paul; Errico Sansone, St. Paul; William MacPhail, Minneapolis; Mabel Augustine, Minneapolis.

It was voted to hold the next annual meeting in Duluth.

No account of the association's proceedings would be complete without the mention of the unremitting consideration and courtesy shown by the retiring president, G. A. Thornton, during a period making exacting demands and covering some trying moments.

F. L. C. B.

## A NEGLECTED SENSE IN PIANO PLAYING

"A NEGLECTED SENSE IN PIANO PLAYING" is the title of an interesting little book by Daniel Gregory Mason, who, with much reason, finds the neglected sense in question in need of such championing. This sense is, in fact, the tactile sense, one of which pianists of the kind who think and develop themselves undoubtedly make great use but which has played altogether too little a part unconsciously in piano instruction.

In a prefatory note the author expresses his indebtedness to Edward J. de Coppet, the founder the Flonzaley Quartet, for the underlying idea. This conscious and more greatly developed sense of touch and its possibilities Mr. Mason discusses in a number of short chapters. The first deals with the "painful uncertainty of amateur playing," and shows how much of it is due to a sense of touch so little developed as to render the player altogether too dependent upon the sense of sight and other matters whose functions should be relegated to the province of touch.

In a chapter on the desirability of tactile guidance, the author describes the extraordinary degree of reliance which the great pianist is able to place upon his sense of touch showing how his relation to the keyboard is a matter almost entirely of this sense, enabling him to give the undivided attention of his eyes to the notes, if he is

"A NEGLECTED SENSE IN PIANO PLAYING." By Daniel Gregory Mason. Published by G. Schirmer, New York.

reading, and freeing his eyes from slavery to the keyboard while playing without notes. The author emphasizes the point that the sense of touch is able to do vastly more than is commonly demanded of it and only needs for its development conditions under which it must assert itself. The psychological basis of this is sound and is a thing well known to organists whose first task is to learn certainty in the use of the pedals of the organ entirely without dependence upon the eyes. In all such instances, the sense of touch comes to the rescue, once it is definitely called upon and exercised.

Mr. Mason gives various suggestions regarding methods of practice which shall throw such a reliance upon the tactile sense, and while the book makes no pretense at exhausting any systematizing study, it throws out so many clear and definite suggestions that the student will have no difficulty in acting upon them, and profiting definitely by the point at issue.

There are chapters on how the sense of touch may be developed, the order of practice, space measurement by the hand, recognition of keys by touch, application of the tactile sense in general practice and a discussion of the advantages to be gained.

This little book calls timely attention to a truly important topic. While teachers have no doubt on many occasions exhorted their pupils to free their eyes from the keyboard, there has been no useful recognition of the remarkable possibilities latent in the sense of touch, or their intimate connection with piano playing. Mr. Mason's book should be widely read and should lead to further study and practical systematization of the subject.

A. F.

## Mme. Jennie Norelli, Portland's Own Artist, in Concert There

PORTLAND, ORE., May 28.—Jennie Norelli arrived in Portland last week for a visit with her home people. Few singers are so universally loved and all the city was interested in her appearance at the Heilig Theater on Sunday afternoon, when she gave a delightful and varied program. Every number was received with enthusiasm.

With a pure lyric voice, possessing the flexibility of a coloratura, combined with warmth and sympathy, it is not strange that Mme. Norelli moves her hearers as she does. Her songs, of which there were four each in German, Swedish, French and English, were all delightful, while the arias from "I Puritani" and "Louise" won an ovation. Assisting her was Herbert Riley, 'cellist, who gave five numbers in a masterly manner.

H. C.

## "La Belle" Otero, Spanish Dancer, to Sing "Carmen"

PARIS, June 9.—The famous Spanish dancer, "La Belle" Otero, has discovered that she possesses a voice of grand opera possibilities, and is to make her débüt as *Carmen* on June 19, at the Théâtre des Variétés. Otero has been studying for months with Fougère and now considers herself ready. Her pluck in undertaking so difficult a new venture is indicated by the fact that she is past forty. She made her first visit to America as a dancer in the eighties.

## Schumann-Heink to Sing at Munich Festival

BERLIN, June 8.—Mme. Schumann-Heink will sing in "Meistersinger" and the "Ring" again this Summer in the Munich festival.

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## SOLOISTS FOR CINCINNATI ORCHESTRA

### Definite Announcement for Next Season's Concerts Made During Dr. Kunwald's Visit—A Permanent Oratorio Chorus Organized

CINCINNATI, June 9.—With the arrival Thursday of Dr. Ernst Kunwald, who is to assume the conductorship of the Cincinnati Symphony Orchestra, plans for the coming season have assumed definite shape and some interesting announcements are made by the orchestra board. The only radical change in the arrangements so far announced is the return to the famous old Music Hall for the series of six Sunday afternoon popular concerts. The regular series of twelve sets of concerts on alternate Friday afternoons and Saturday evenings will be given, as during the latter part of the season just closed, in the new Emery Auditorium, but the popular concerts, which have outgrown even the capacity of the Emery Auditorium with its 2,200 seats, will, as stated, be taken to Music Hall where more than 3,600 seats are available. The first popular concert will be given January 12, and the regular series will begin with the concerts of November 15 and 16.

The soloists for the regular series of concerts are announced. The first concert will, as a fitting welcome to Dr. Kunwald, be given over entirely to the orchestra and no soloist will appear. At the second concert the soloist will be Clarence Whitehill, who made a splendid and lasting impression upon Cincinnati concert goers by his magnificent voice and artistic work during the recent May Festival. Other soloists will be Germain Schnitzer, pianist; Gisela Weber, violinist, formerly of Cincinnati; Julia Culp, mezzo soprano; Eugene Ysaye, whose return will be anticipated with keenest pleasure; Joseph Lévinne, one of the most popular pianists who visits Cincinnati; Julius Sturm, the capable solo 'cellist of the orchestra; Leopold Godowsky, and for the tenth concert of the season, our own gifted concertmaster, Emil Heermann. At the eleventh concert no soloist will appear. The closing concerts will present as soloist the German *lieder* singer, Elena Gerhardt.

Dr. Kunwald will remain in Cincinnati but a few days, and his every moment is taken up with important orchestral matters and social affairs. He has but confirmed the splendid impression which Cincinnati already had of him.

#### A Permanent Chorus

Another very important announcement in relation to the coming season is that Cincinnati will at last have a permanent oratorio chorus. It is perhaps not gener-

ally known that Cincinnati, famed for its great May Festival chorus, has been deprived of choral music during recent years excepting during these biennial affairs. Last March, under the auspices of the churches of Cincinnati, a great missionary exhibition, "The World in Cincinnati," was held in Music Hall, and in connection with it the beautiful pageant, "Darkness and Light," was given with soloists and a large chorus under the direction of Edwin W. Glover, director of the Cincinnati Orpheus Club, and for many years chorus master during the time that Theodore Thomas conducted the May Festivals. Now we have what is to be called the Pageant Choral Society, which is the outgrowth of this affair of last March.

The organization of the society comes at the request of the members of the chorus, hence, the interest is genuine and should be lasting. The officers of the new society are: President, James C. Gregson; treasurer, John Fischer, and secretary, Ernest Daulton. At a meeting held Friday evening Mr. Glover was unanimously chosen director of the organization. At least one oratorio will be given during the coming season and it is probable that the work will be the "Creation." The chorus will have approximately 300 members. It is the intention of the society to make the admission such that no one will be deprived of hearing the performance on account of high prices.

Mr. Glover, by the way, has again been invited to act as one of the judges in awarding the prizes for the contest of the Pittsburgh Male Chorus, and has accepted.

Saturday afternoon the annual frolic of the Musicians' Club was held in the Kentucky hills a few miles from the city at the famous Highland House, one of the old-time resorts.

#### Late Conservatory Recitals

Another full week at the Conservatory brings nearer the Commencement Day, which this year will fall on June 14. The events of the last week at the Conservatory follow: Monday, June 3, piano recital by Nell Sansom, pupil of Theodor Bohlmann; Tuesday, June 4, song recital by Zanna Staater, pupil of Clara Baur, assisted by Hazel Dessery, violinist, pupil of Bernard Sturm; Wednesday, June 5, joint recital by Marie Neuffer, violinist, pupil of Signor Pier Adolfo Tirindelli, and Lillian Duerig, pianist, pupil of Wilhelm Kraupner; Thursday, June 6, piano recital by May Bingham, pupil of Hans Richard; Friday afternoon, June 7, recital by pupils of Mrs. Theodor Bohlmann; Friday evening, June 7, piano recital by pupils of Frederic Shailer Evans; Saturday afternoon, June 8, recital by pupils from the classes

of Helen Pauline Adams and Mozelle Bennett; Saturday evening, June 8, violin recital by Hazel Dessery, pupil of Bernard Sturm.

Miss Sansom's vital readings, her intelligence and artistic attainments, made Monday evening an eventful one. Her program included the Pathétique Sonata of Beethoven, the G Minor Ballade, Grieg, a group of Liszt solos and the Grieg Concerto. A lyric soprano voice of much beauty was brought out Tuesday evening when Miss Baur presented Zanna Staater in recital. Besides groups of German *lieder*, she gave arias by Mendelssohn, Handel, Puccini, Mozart and Verdi in English, French, German and Italian with the ease and assurance of an experienced singer. Much well-merited applause was showered upon Lillian Duerig, pianist, and Marie Neuffer, violinist, who on Wednesday evening, proved themselves accomplished alike in ensemble and as soloists.

Hans Richard's pupil, May Bingham, who gave her graduation recital Thursday evening, is well equipped technically and approaches the works of the various composers with admirable comprehension. Her Brahms playing, as exemplified in the F Minor Sonata, is worthy of special comment. She further played compositions by Paradies, Chopin, MacDowell, Liszt and Sgambati.

#### Variety of Successes

Frederic Shailer Evans was the recipient of many congratulations Friday evening on the occasion of one of the best successes achieved this season by his class. All who had a place on the program were excellently prepared and naturally gifted. Louise Isselhardt, in the Serenade and Allegro of Mendelssohn, showed fine ability; Lucile Skinner's technical facility and temperamental warmth made her playing of the Mendelssohn Rondo Capriccio and the Moszkowski Valse in E Major a delight, and Mrs. Albert Wentworth had an impressive success in her superior playing of the Schumann Concertstück. Carl Porte exhibited gifts of a high order in his playing of a group of solos and Carrie Small was much at ease and commanded the admiration of the audience by her playing of the F Minor Concerto of Chopin. Grace Porte closed the evening with distinction by her playing of Liszt's "Sposalizio" and "Campanella." She is one of Cincinnati's most accomplished young pianists, now ready to step into professional ranks. Hazel Dessery achieved a success of more than ordinary measure in her violin recital last evening.

F. E. E.

#### Jules Falk for Knoxville Festival

Jules Falk, the violinist, who recently returned from a concert tour that took him as far South as Mexico and West to the Pacific coast, has been engaged to appear at the Festival of the Music Schools of the South in Knoxville, Tenn., on July 15, 17, 18 and 19.

## PROGRAM OF NOVELTIES BY LOUISVILLE CHORUS

Local Club of Professional Singers Pre-sents a List of Interesting Choral Works

LOUISVILLE, Ky., June 10.—At the Woman's Club Rooms, on Thursday of last week, the Louisville Choral Club gave a program of novelties.

This club, made up of thirty-two soloists from professional ranks, was organized four years ago and sings wholly for the sake of musical art. Admission to its concerts is never sold, but may be obtained by application to the members of the club. Its educational value is therefore of pronounced worth.

The artistic direction of the club is in the hands of Clement Stapleford, whose untiring efforts in its behalf have brought about a degree of perfection seldom obtained in choral work. No less careful and valuable is the work of the club accompanist, Carl Shakleton.

The *pièce de resistance* of the concert was Horatio Parker's short cantata "A Song of Times," which is divided into three parts: "Time was," "Time is" and "Time shall be." The first and third are choral, while the second is for soprano solo voice. The work is of extreme difficulty, the solo being markedly so.

To the beautiful words of John Luther Long, Mr. Parker has written some stirring music in his well-known academic manner, the climax at the end of the final chorus being a splendid effort.

Flora Marguerite Bertelle gave an intelligent and beautiful rendition of the long and almost unsingable soprano solo.

The other novelties—mostly Russian music of the modern school—were "Autumn," by Grechaninoff; "Sunrise," by Taneiev; "The Elder Blossoms Lightly Stirred," by Kopylow; "The Wings of a Dove," by Brockway; "Ring Out, Wild Bells," by Leopold Damrosch, and a trio of Elgar numbers: "A Spanish Serenade," "The Snow" and "Fly Singing Bird," the latter two being three-part songs for women's voices.

The extreme beauty of the Elgar numbers aroused the audience to great enthusiasm. Duet violin obbligatos added greatly to the beauty of the women's numbers. These were played by Mrs. Victor Rudolf and Charles Letzler.

H. P.

#### Sergei Klibansky Sails for Europe

Sergei Klibansky, the baritone, who has been teaching privately and at the Institute of Musical Art, sailed on the *Königin Luise* for Europe some weeks earlier than he had intended because of the demands of his foreign pupils. Mr. Klibansky will go to Berlin first and will then proceed to Switzerland, where he will conduct his vocal classes until September, after which he will return to America to resume his teaching and concert work.

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